DANCE Magazine

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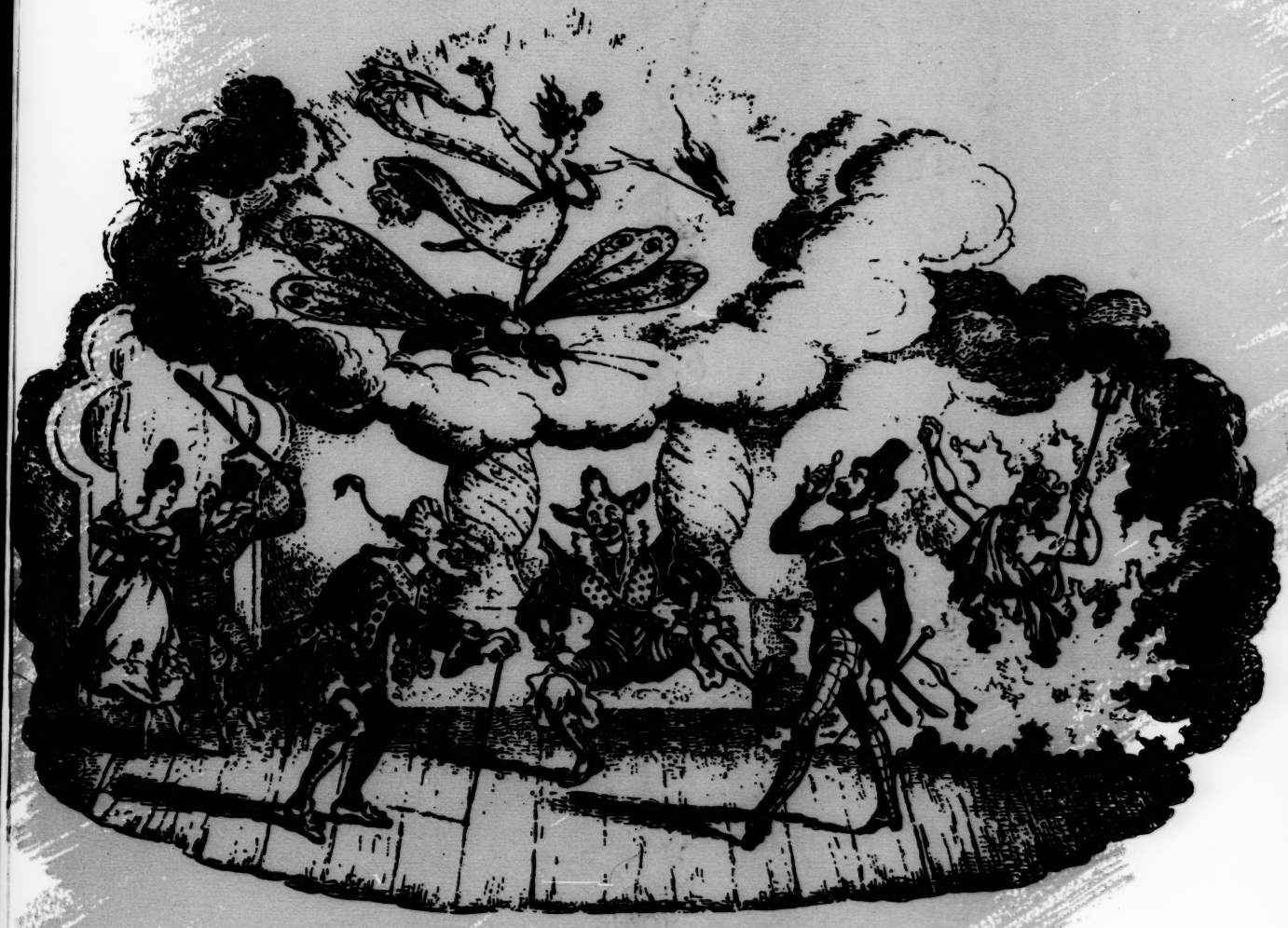

Christmas Pantomime 1850

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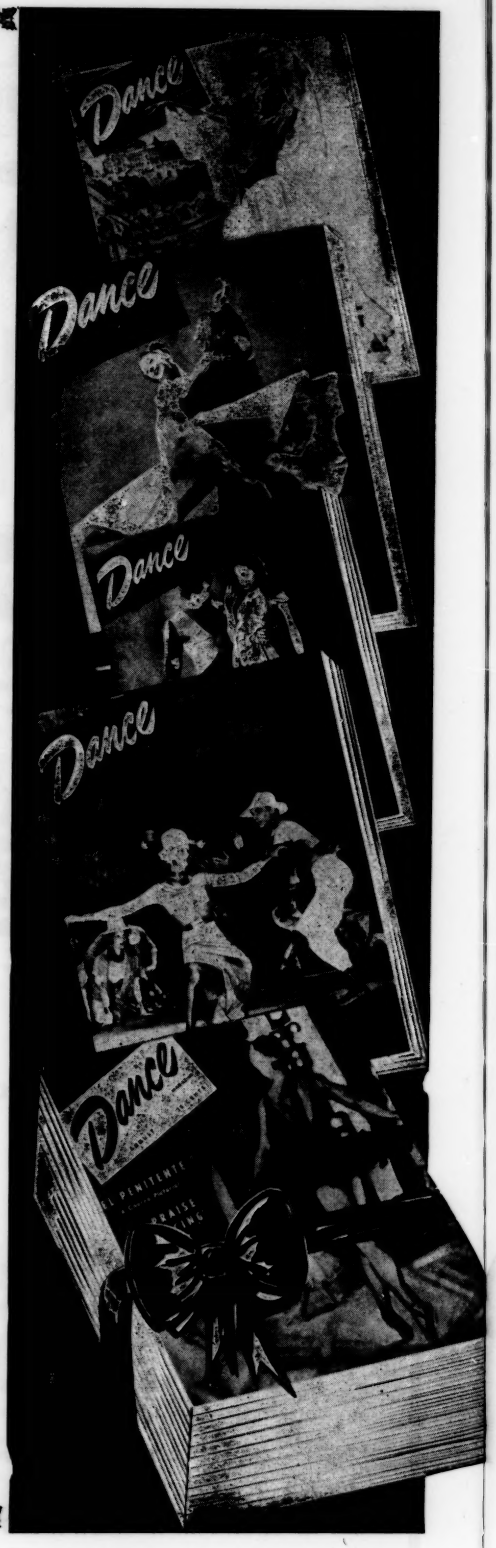

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The STAR of BETHLEHEM

an editorial

A star will appear in the East this month — the same star which led the three kings to the manger at Bethlehem two thousand years ago. Bethlehem is still potent, still full of import today two milleniums later. What is there, after all, about the Child in the Manger that has the power to live so long?

Many empires, faiths, philosophies, sciences have returned to the ignoble dust, but the philosophy of the Prince of Peace lives. That is it: the word PEACE — the commodity for which man longs everlastingly — which he seems destined to bypass. It is the offering of Peace and Good Will to Man by Jesus which makes Christianity potent in 1950, *as it has been for two thousand years, as it will be as long as man remains the striving, searching creature which he is, a creature torn by the urge to both creation and destruction.*

We near the ending of the second Christian millenium shored up on all sides by great material achievements. Man has built great cities, created incredible machines, learned to utilize the earth to produce its utmost, practiced this and that political philosophy, only to find himself faced with a great spiritual emptiness. It is precisely this emptiness, felt by all thinking and feeling creatures which gives Christmas the significance that has made it lasting and meaningful. Here is not emptiness; here is fulfillment.

It is now that we must turn the search from the material to the spiritual, that we must learn to re-assess ourselves, to strive for the good will and the peace that will give our lives that meaning without which they remain empty, although filled with every manner of material commodity. And what has a material civilization given man in addition to a complexity of production and living? It has given him a cycle of wars, which in turn breed further wars. Is it not time now to try the brotherhood of man, the practice of peace, and hope that this, in turn, will reverse the trend toward our self-destruction? I think so.

Let us lift our eyes this Christmas season and look at the Star of Bethlehem when it rises in the East, looking at it with mind and heart, and not merely eyes.

These are my prayers this Christmas season of 1950.

sincerely yours.

Dance MAGAZINE

VOLUME XXIV NUMBER 12

DECEMBER, 1950

The LARGEST,
most WIDELY READ
Dance Publication in the WORLD

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On The Cover:

100 years ago in England, Christmas was a time for the traditional pantomime of the season, a tradition which persists in England to this day. Pantomime was a brew of ballet, fairy tale, opera bouffe, Punch and Judy and Commedia dell' Arte.

The print on the cover by William Heath, an artist of the Victorian era, is delightfully evocative of the charm of a bygone Christmas, with its elves, demons, fairies, all for the pleasure of an enthralled child, then, as now.

(*The print from the collection in the Print Room, New York Public Library.*)

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Calendar of Events — DECEMBER 1950

in NEW YORK CITY

Date	Time	Artist or Company	Place
10		**New York City Ballet** with 3 new ballets by **George Balanchine:** Baiser de la Fee, pas de deux from Sylvia, and a mazurka from Glinka's A Life for the Tsar	**New York City Center**
3	3.00 p.m.	**Bennington College Dance Group** (choreographers: **Letitia Evans** and **Suzanne Kaplan**)	**92nd St. YW-YMHA**
3	2:40 p.m.	**Miriam Marmein,** in solo recital	**Carnegie Recital Hall**
6	8:15 p.m.	**Iris Mabry, Katya Delakova** and **Fred Berk** on the "Stage for Dancers" series	**Brooklyn H. S. for Homemaking**
7	3:30 and 8:30 p.m.	**Reginald** and **Gladys Laubin,** in dances of the American Indians, on the series "Around the World with Dance and Song"	**American Museum of Natural History**
9	7:45 and 10:00 p.m.	**A Dance Film Festival,** showing among others: The Moor's Pavanne, The Desperate Heart, Satin Slippers, etc.	**92nd Street YM-YWHA**
10	8:15 p.m.	**Mata** and **Hari** and company	**Central H. S. of Needle Trades**
12	8:30 p.m.	**Angna Enters**	**Brooklyn Academy of Music**
16	8:40 p.m.	**A Bach Festival program** (bi-centennial celebration), sponsored by **Choreographers Workshop,** offering works by Jose Limon, La Meri, Eleanor King, Guillermo Keys Arenas	**92nd Street YM-YWHA**
16	8:30 p.m.	**Jean Erdman** and the Workshop Group in new works by Tao Strong, Shirley Broughton, Knox Folwer, Elzy Faulk, Edith Herbert, Sylvia Weiser	**Weidman Studio Theatre**
19	8:30 p.m.	**Orfeo de Majorca,** ensemble of singers and dancers from the Island of Majorca	**Brooklyn Academy of Music**
28	3:30 and 8:30 p.m.	**Jean Leon Destine** and group, in Traditional Rhythms of Haiti	**American Museum of Natural History**
29	8:30 p.m.	**Martha Graham,** appearing in New York premiere of solo dance, "Judith", with the Louisville Symphony Orchestra	**Carnegie Hall**
31	3:00 p.m.	**Pearl Primus** and Company	**92nd Street YM-YWHA**

•

LECTURE — DEMONSTRATIONS

1	5:00 p.m.	Dr. Marguerite Block (subject: Krishna)	**Ethnologic Dance Center**
1	8:15 p.m.	Dances of Spain and South America, lecture by **Josefina Garcia,** demonstrated by **Sinda Iberia**	**Cooper Union Forum**
8	8:15 p.m.	Rhythmic Patterns of American and Caribbean dances, by the Katherine Dunham Experimental Group	**Cooper Union Forum**
12	5:00 p.m.	Dr. Josephine Rathbone (films of the dances of India)	**Ethnologic Dance Center**
15	8:15 p.m.	**Michael Herman,** accompanied by the Folk Dance Workshop in demonstration of **Holiday Folk Dances**	**Cooper Union Forum**

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in BOSTON

4—	**Ballets de Paris**	**Boston Opera House**
7 and 8	**Jean Leon Destine** and Company on the **Boston Dance Theatre** series	**Boston Conservatory of Music**

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CONVENTION EVENTS in DECEMBER

Dec. 3 **Philadelphia Dance Masters** — at the Cowanaova Studio, Philadelphia, Pa., featuring a faculty including Nana Gollner, Roye Dodge, Eve Gentry, Vida Blundin and Leroy Thayer

27-29 **Dance Masters of America** — at the Park-Sheraton Hotel, New York City — a three day Christmas Holiday course featuring a banquet and floor show

via the grapevine

JANUARY 21, 1951 marks the vingentennial anniversary of the death of **Anna Pavlova.** To commemorate this occasion, DANCE Magazine dedicates its January, 1951 issue to the memory of the great dancer, publishing a store of beautiful photographs from the collection of **Hilda Butsova,** who was for over fifteen years first soloist in the Pavlova company . . . The **New York City Ballet's** offering this month of the mazurka from Glinka's "A Life for the Tsar" will contain at least one quite unusual dancer, none other than the choreographer **George Balanchine** — if you can believe promises . . . The New York season in November of the **Grand Ballet** may easily go down in our annals as the most bejinxed season ever suffered by a ballet company. Among other spectacular mishaps sustained, two score "as beauts. The last five minutes of the premiere of **Rosella Hightower's** SALOME was danced in total darkness — the lights that failed. The American premiere of **Ana Ricarda's** DEL AMOR Y DE LA MUERTE was cancelled and reinstated at least seven times the day of its scheduled premiere; it finally got on by the skin of its teeth (to the tune of a legal obligato) to score as one of the few successes this company attained in New York. Sprained tendons and whatnots suffered in the ranks reached an all-time level of near-Jobian proportions — altogether a malapropos, but eventful season. A full story appears in the January issue. Meanwhile, the fate of this company seems uncertain, as a small matter of imminent taxation by the State of New York seems about to envelop it, should it continue under its present charter, altogether a discouraging outlook . . . **Jerome Robbins** flew to Paris to appear with the Ballet Theatre in its three week season at the Palais de Chaillot . . . **Moira Shearer** will do it again — the cinema, of course. She gets a three month leave from the Sadler's Wells next Fall, after the company's participation in the Festival of Britain, will then go to Hollywood to appear in a film based on the life of Hans Christian Andersen, who, as you all know, was not only the author of the most exquisite of fairy tales in any language, but an ardent balletomane. Sam Goldwyn is producer . . . When DER FLEDERMAUS is premiered at the Metropolitan Opera this New Year's eve, the part of Ida will be spoken by Met prima ballerina **Nana Gollner.** The part is that of a ballet dancer; this performance by Gollner is the first ever essayed by an honest-to-God dancer; has previously been done by a soprano making like a dancer . . . End of the year auditions for entree to both Ballet Theatre and Met Opera Ballet companies will consist of variations in mime, adagio and classic ballets, contemporary, romantic and pre-classic, all to be coached and rehearsed as part of the curriculum of the Met ballet school . . . **At the end of** the current road tour of Ballet Russe, **Alexandra Danilova** will appear with the San Francisco Ballet in a 3-day all-Tschaikovsky Festival, in such ballets as Nutcracker, Swan Lake, Romeo and Juliet and variations from The Sleeping Beauty. The event takes place May, 1951 at the Opera House in S. F. . . . **Leon Danielian** became an authentic first-time Uncle on October 30th, his own birthday, incidentally, with the birth of a daughter to Stanley and Hercelia MacDonald. Leon emphatically celebrated the occasion by twisting his knee and dropping out of the Ballet Russe tour in Los Angeles. He will be missing from the ranks for some months . . . **Roger Eude,** manager of the Theatre Champs Elysees in Paris, has sued **Roland Petit** for 20,000,000 francs as damages for deserting him and going over to the management of Mme. Volterra, of the Theatre Marigny, claiming also that remnants of the company are rebellious and undisciplined as a result of Petit's default. Petit's retort is that he is not a lifetime chattel of M. Eude and has the right to do business at any old stand he prefers. Outcome is still unknown . . . **Walter E. Owen,** DANCE Magazine's own staff photograper, is prize winner in a national photography contest in which he earned prizes totalling over $1000.00; the prize winning photo is on exhibit in Grand Central Terminal, a study of dancer **Roberta Banks** . . . **Anton Dolin** has made a London Decca recording of the poem by Ethel LeVane of Ferde Grofe's ATLANTIC CROSSING, shortly to be released here. Mr. Dolin hopes to create a ballet based on this poem and music for his company, the **Festival Ballet,** in the not too distant future. Another ambitious plan concerns the creation of a ballet based on Grieg's PEER GYNT SUITE. But America can not hope to see the Festival Ballet until at least the Fall of 1951.

•

The promised pre-Christmas festival season by the **New York City Dance Theatre** at the City Center will not materialize pre-Christmas this year, much to the infinite regret of dancers and audience. By announcement of managing directors **Isadora Bennett** and **Richard Pleasant,** and **Morton Baum,** chairman of the Executive Committee of the City Center, the season is to be postponed to April, 1951, opening on April 24 and running through May 5, probably longer. Many of the successes of the experimental season of 1949 of this company are to be repeated, as well as offerings of a number of works new to Broadway.

•

Jose Limon, as a result of his impact on Mexico City in recent concert season, is returning as the guest of the Ministry of Education to teach and compose in the state-sponsored school at the Palace of Fine Arts. He goes late in December; will return in late April, 1951 . . . First prize-winner in the scenario contest sponsored by the **Choreographers Workshop** turns out to be one **john rawlings,** a prophet of the school of e. e. cummings. The opus is called "one by one"; it is based on the poetry of the same e. e. cummings. In addition to receiving a cash prize, the winner will see his work performed by a Workshop group in the spring of 1951, as soon as a choreographer has been found to deal with it.

•

Bonnie Bird, recently of the dance division of Reed College, in Oregon, has come East to stay awhile and has established the Dance-Drama School in New York City, with a faculty augmented by **Ronne Aul, Joseph Anthony, Marjorie de Silva** and **Morris Carnovsky.** The school has a placement service for students seeking teaching jobs . . . New officers of the **Associated Dancing Teachers of Southern California,** elected at the July convention, are **Gladys Bowen,** president, **Margaret E. Ketchum,** 1st v. p., **Brownee Brown,** 2nd v. p., **Grace Rocklyn,** sec.-treas. This D. M. A. club has adopted a slogan which we believe is worth widespread consideration, to wit: "A KNOCKER NEVER WINS — A WINNER NEVER KNOCKS". **Amen** . . . New national officers of the **National Association of Dance and Affiliated Artists** are **Evelyn Le Mone,** president, **Louis A. Crescenta,** 1st v. p., **Harry Boyle,** 2nd v. p., **Billy Clower, treas.,** and **Meri-Celeste,** secretary.

•

in LONDON . . .

The ambitious new **Festival Ballet,** starring **Markova** and **Dolin,** made its bow in London on October 24th with a rather sketchy production of the full-length NUTCRACKER, followed by BEAU DANUBE, in which **Nathalie Krassovska** appeared as the Street Dancer and **John Gilpin** as the Hussar. The production had little of the snap and sparkle associated with this ballet formerly, although it looked a little better later in the season when **Massine** appeared in his original role. The company's revival of PETROUCHKA was carefully mounted by **Beriosoff** and both **Dolin** and **Massine** (as guest artists) appeared in it. **Markova, Krassovska, Cheselka** and **Anita Landa** appeared successively as the Doll.

The great triumph of the season was Dolin's production of GISELLE in new costumes and settings by Hugh Stevenson, who decorated the famous Rambert production some years ago. This is undoubtedly one of the finest reconstructions of the old ballet ever seen in London and it has been unanimously recognized by press and public. Markova and Dolin remain preeminent in their generation as Giselle and Albrecht; they not only live their roles, they dance extraordinarily well. The immature company, beautifully drilled by Dolin, lend excellent support and the whole ballet achieves clarity, atmosphere and a heartbreaking beauty.

Mary Clarke

(*Continued on page* 50)

books for the dancer's holiday

THE CHEVALIER NOVERRE

Father of Modern Ballet, a biography by Deryck Lynham pub. by the Sylvan Press, London (obtainable at the British Book Center, New York City)

Nearly two hundred years after he wrote his book, "Lettres Sur La Danse et Sur Les Ballets", the author of that great classic of dance literature, the preceptor of choreographers and choreography, is better known to our world of dance for what he thought than what he was. The great wonder of it is that although the father of modern ballet affects the shape of ballet as much today as he did in 1760, the contemporary balletomane knows less about him than he does how twenty ballerinas pare their toe nails and which way they sneeze. Knowledge of the latter, of course, gets them top billing at cocktail parties. Knowledge of the former would merely enrich them spiritually.

Knowledge of the man Jean George Noverre, the genius of dance, is a truly affecting experience. Impossible not to feel the rhythm and grandeur of his times as related by British author, Deryck Lynham; impossible to deny that it was not divine chance that produced Noverre, that if he had not appeared, another of his ilk would have come from somewhere, anywhere to play his part in the development of ballet.

It has fallen as a modest triumph to Deryck Lynham to excavate the man Noverre from what must have been an abyss of frayed papers out of a mountain of archives, a work which he pursued with diligence and respect for his subject.

Thus we are gratified to learn from Kaiser Joseph II, who remarks to his companion, Frederick, the Great,

"There goes Noverre, the famous composer of ballets; he has been in Berlin. . . ." "I know him (says the King), we saw him in Berlin; he was very droll, mimicked all the world, especially our chief dancing women, to make you split with laughing. . . ."

Empress Maria Theresa writing to Archduke Ferdinand on April 12, 1774, remarks,

". . . he is unbearable especially when he has had a little wine, which frequently happens to him, but I find him unique in his art and his ability to get something out of the most indifferent material. . . ."

Michael Kelly, one of the notable actor-managers of his day, records in his reminisences,

". . . the ballets were of the first class; the great Noverre was the ballet master (May, 1793, London . . . I had been acting in the Opera, but was so eager for the affray and so anxious that things go on right, that I had taken off my opera dress and put on that of a Grecian supernumerary, and with a vizor on my face, of course was not known. I held one of the horses and all went correctly. I was standing behind the scenes, talking to one of the men, in my supernumerary dress, when Noverre, who was all fire and fury, came behind me and gave me a tremendous kick. 'Taisez vous, bete,' exclaimed he, but when I took off my vizor, and he found he had been kicking his manager, he made every possible apology. I of course laughed at the incident and begged him not to give me another such striking proof of his personal attention to the concern. . . ."

By no means are these selections from the archives meant to demonstrate that Noverre was only fire and fury, only that the good Chevalier was no mouse of a man and no great respecter of imposing names.

A Christmas Greeting, by courtesy of the artist, GEORGE VERDAK

He lived in that great age when an enlightened nobility considered an artist well worth the expenditure of patronizing—and upon Noverre and his efforts a golden shower fell—this at the court of Karl Eugene, Duke of Wurtemburg, in Stuttgart, at the court in Vienna, at numerous famous theatres of the day, the Opera in Paris, Lyons, Marseilles, the Theatre Royal, the Drury Lane, both in London, the Burgtheater in Vienna, many others.

Details of expenditures made upon some of the more lavish ballets at the Court at Stuttgart are enough to cause acute wincing in certain ballet production quarters of today. If only to wallow second-hand in all the splendour of the 18th century theatre, no one who loves spectacle will want to overlook these descriptions of the Noverre ballets. And there were over eighty of them, produced during his creative period between 1753 and 1807, a prodigious record.

The fact that Noverre had great patrons, was the friend of Marie Antoinette and other illustrious personages, the fact that he was the collaborator of the famous actor David Garrick, whom he revered, and from whom it is said he drew his early inspiration for ballet of action, that fact that his ballets inspired jubilation in patrician and proletarian alike, does not mean, of course, that he pleased everyone. Without a doubt we are talking about the critics, specifically those of his native Paris.

If anyone here dreams that because Noverre infused life into the comatose ballet of the time, giving it drama and meaning and restoring it to the dignity of the ancient Greek that he pleased the Paris critics, he has only to discover that these brethren pronounced his ballets ". . . too long, too confused, too enigmatical, too little dancing, the subjects too unsuitable, too etc. . . ." How oddly these arguments reek of more recent criticisms applied to more recent choreographers who have had the temerity to jar more recent critics?

In any case, there is a valid explanation for the roughhouse Noverre was made to endure in Paris. Without any doubt the runaround he got during his term as choreographer at the Paris Opera, from its managers, from his colleagues and fellow travelers is a classic of the theatre and, if for no other reason, this narrative should be read to illuminate an episode of the most utterly disgraceful blackguardism ever practiced in the European theatre.

Born April 29, 1727 in Paris, he died there on October 19, 1807, after completion of his second book, the "Lettres Sur Les Arts Imitateurs en General et Sur La Danse en Particulier"—after a bitter twilight spent at the mercy of the revolutionary regime, which permitted him his life, but refused him sufficient means to make his declining years bearable.

It was a life modeled on the same scale as his own ballets—with action, grandeur, low comedy, splendid colour, immense emotion.

The Deryck Lynham book should be an incentive not only to learn the man Noverre, but to read or re-read the still vital "Lettres" Noverre has left for our everlasting inspiration.

H. D.

★

EAST OF HOME, by Santha Rama Rau pub. by Harper & Bros, New York

When we consider the solemn, unceasing practising of Eastern ethnic dances by earnest dancers who are endeavouring to practice the same without the special insight required for this almost religious pursuit, we are nearly moved to throw something at their well-intentioned heads—and now at last, as if in answer to a prayer, comes the perfect weapon to hand —a book.

It is not a book exclusively about dance or even for the purpose of recording the dance—it is a book about people, just people, by a writer with the gift of insight. She is Santha Rama Rau, a Hindu lady born in India, but educated in England and America, living and thinking in that indefinable place of the mind and heart between the East and West. Miss Rama Rau is the daughter of the recent Ambassador of India to the United States.

It was in Japan that she met the two companions with whom she made the astounding tour of Asia which is the subject of the book. It was during the year 1947, when her father

was stationed in Japan as Ambassador from India. In the company of her American friends, Claire Harris and Faubion Bowers, she sets off with them on what is essentially a pilgrimage. What the pilgrims are seeking is not on the surface, but certainly the surface of this journal is stamped with the devastating charm and deep humility of the writer, who has managed a traveller's tale which is, for once, no drudgery to read.

The party leaves Tokyo one winter's day to go to China, Indo-China, Siam and Indonesia (Bali, in particular), enduring conditions ranging from the frozen hell of the roads of interior China to the incredible Balinese paradise. The account of their life in Bali is enough to plant a deep discontent with your own deficient life elsewhere (certainly no paradise); it also makes you wonder why they were so misguided as to ever leave Bali. The account of the dances seen in Bali, not to mention the many theatre and folk dances in other parts of Asia, are rich stuff and designed for the dancer in search of real facts.

It is in the discovery of the strictly Asian psyche and the part which dance plays in the culture of the Asian people, which is the great contribution of Santha Rama Rau to those who wish to discover what dance is and can be in the cultural pattern of Asian life. This discovery is made with engaging humour, genuine humility, with a candour and simplicity which might well make her the envy of a host of writers constantly in search of "experience" who search without actually looking at that most essential part of any experience—the people.

H. D.

★

BALLET NOTEBOOK
by Edna Lucile Baum
pub. by Wilcox & Follett Co., Chicago
$2.00

A Troy Kinney letter prefaces Edna Lucille Baum's "Ballet Notebook". ". . . the endless, eager search for something more and something better" is its theme, and "Cultivate a greed for learning" is its motto. The remainder of the book pursues the theme and encourages the motto, but has very little written matter, for this is an audience participation book for ballet students.

The equipment necessary to enjoy it are a couple of pencils and plenty of time and wits. We go with the author, and illustrator, Martha Woolett, from A to Z and for each letter of the alphabet there is an illustration of a position or aspect of ballet. A is for Arabesque,

(*continued on page* 48)

Four hungry and frustrated travelers in Venice, Dimitri Romanoff, Charles Payne, Lucia Chase and regisseur Michel Delaroff, all of Ballet Theatre, took a long walk to the Lido to lunch at the Hotel Excelsior, only to arrive and discover that the Hotel had closed the day before.

Precision minded taskmaster of the Sadler's Wells ballet is stage director Louis Yudkin, who is shown working with a split-second chronograph during rehearsal of GISELLE. Shown with him is Moira Shearer, who presented the Universal Geneve timer to Mr. Yudkin on the occasion of the company's 1950 premiere in America.

Three members of Ballet Theatre in Geneva, Switzerland, Igor Youskevitch, Alicia Alonso and Mary Ellen Moylan.

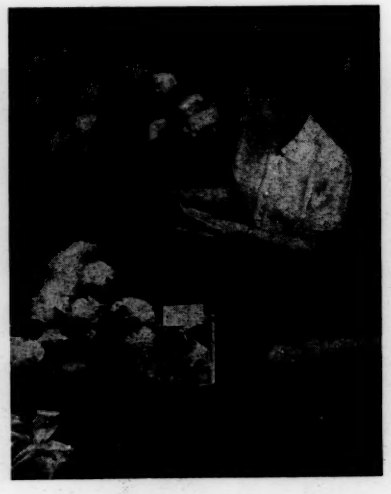
The Ballets de Paris company arrives at Idlewild Airport, N. Y. for its second American tour on October 5. Left to right: Wolfgang Brunner, Jack Claus, Leo Lauer, Claudie Vivian, Danielle Darmance, Serge Perrault, Elise Vallee, Belinda Wright, Simone Mostovoy, Roland Petit, Colette Marchand, Daniel Arensky, Mireille Lefebvre, Gordon Hamilton, Gregor Mondjian, Nina Bibikova, Oleg Briansky.

Alicia Markova, Anton Dolin and Dame Adeline Genee backstage of the Stoll Theatre, London, with impresario Julian Braunschweig on the October 30th gala given by the Festival Ballet in honour of the Royal Academy of Dancing.

JUST PEOPLE and PLACES

Little Susan North greets her aunt, Alicia Markova, after a matinee of NUTCRACKER at the Stoll Theatre, London, during recent season of Festival Ballet.

Grace and Kurt Graf en route for European concert tour of six months give the Statue of Liberty an endearing smile, as they sail outward bound on the S. S. Liberty.



Tatiana Chamie, choreographer of the ballet, PRIMA BALLERINA, after its premiere in Chicago, can't take bouquets and ecstatic notes standing up, so she sits down for a look at contents of letters. (Review and pictorial, page 10 and 11, this issue).

BALLET RUSSE de MONTE CARLO
Chicago Opera House
Chicago, Ill.

a review

by ANN BARZEL

Ballet Russe de Monte Carlo is making its thirteenth tour of the United States without a New York Showing. Regardless of Manhattan, the magic of that name is shown at the box office everywhere. The two-week engagement in Chicago had guest stars **Yvette Chauvire, Nina Strogonova,** and **Vladimir Dokoudovsky** augmenting the regular roster of **Danilova, Franklin, Danielian, Tupine, Jasinsky, Novak, Tyven, Chouteau** and the rest. Danilova and Danielian were out with injuries most of the season.

Two new works were shown, PRIMA BALLERINA and NOCTURE. Last Spring's revivals, LES ELFES and PRINCE IGOR, were added to the touring repertoire which this year includes Graduation Ball, Les Sylphides, Concerto Barocco, Gaite Parisienne, Birthday, Raymonda, Giselle, Paquita, Coppelia, Mute Wife — and of course, Swan Lake, Nutcracker and Scheherezade.

If you read the last with an easy and superior smile, wipe it off, not only because it is a combination that fills the house, but, if you go with an open mnd and the cast is good, you will have seen a good show and excellent dancing. Of course, there is the question how often can you see the same good show, but ballet companies are not organized for the purpose of diverting newspaper reviewers who see too much too often for nothing and are paid for writing how bored they are with what delights the hoi poloi. We, too, were guilty of a glib attitude towards Swan-Nuts-Scherezade, and went closing night just to see how the dumb public took the old winning parlay. We, too, were taken in.

First there was SWAN LAKE with **Yvette Chauviré, Oleg Tupine** and **Job Sanders.** SWAN LAKE is one of the most beautiful ballets ever made and we agree with the enlightened few (we and Diaghilev) who believe that Ivanov's second act is a separate entity that stands better alone sans Petipa's pseudo-Polish, quasi-Spanish and semi-Hungarian character dances. Nor are we fascinated by the graceful pointing every which way, the which passes for mime in the great tradition.

Nutcracker serves as showcase for virtuosity and when there is **Lindgren** stopping the show with his-powered Trepak, **Danielian** and **Strogonova** or **Tupine** and **Tyven** elegant in the pas de deux, **Job Sanders, Alan Howard, Gerard Leavitt, Jeannette Tannan, Moscelyne Larkin, Tamara Chapman** leading the Waltz of the Flowers and **George Vardak** and **Eleanore Treiber** making the Chinese dance a moment of delight, the old ballet is worth, dancing.

For two decades the cognoscenti have been running down Fokine's SCHEHERE-

(continued on page 47)

PRIMA BALLERINA

A New Ballet by TATIANA CHAMIE

Created for the Ballet Russe de Monte Carlo

premiered, Chicago Opera House,

Chicago, Ill. October 1950

Alexandra Danilova finishes pas de deux with partner Frederic Franklin.

PRIMA BALLERINA is the story of a star dancer who walks out on a company after slapping her partner's face and returns to share honours with the successful understudy.

The Prima Ballerina ..... Alexandra Danilova

The Partner ..... Frederic Franklin

The Understudy ..... Nina Novak

The Ballet Master ..... Duncan Noble

See review, this issue, page 10, *by Ann Barzel*

Ballet master Duncan Noble conducts class for boys.

The Understudy has a Success — Nina Novak as The Understudy and Vladimir Dokoudovsky.

The Garland Dance — with Roberta Laune and Moscelyne Larkin.

The authentic and original prototype of the bistro commemorated in Roland Petit's LA CROQUEUSE de DIAMANTS, seen here in rehearsal of the ballet in the bistro in the district Les Halles in Paris, owned by Edmond Petit, father of the choreographer. M. Petit, Sr. (back turned), Roland Petit, seated left background, Renée Jeanmaire on counter, rehearsing her song for the ballet, and audience of Parisian tradespeople from the neighbourhood admiring the scene in progress.

POINT OF VIEW •

by Herbert Ross and John Ward

American choreographers look at the BALLETS de PARIS

IN THE YEAR 1760, Jean George Noverre was moved to write,

"A Ballet is a picture — or rather a series of pictures connected one with the other by the plot which provides the theme of the ballet; the stage is, as it were, the canvas on which the composer expresses his ideas; the choice of the music, scenery and costumes are his colours . . ."

How pertinent are these sentiments today — and to how few choreographers are they applicable.

In our milieu, that half which is not still so strongly bound by the influence of the middle-European dance and those intellectual ideas formulated after the first World War is under the influence of the choreographer who sacrifices expression and emotion to the elevation of purely mechanical skill.

But for some years now, we have had a creating choreographer at work, native to France (and how significant, too) who has been unafraid to restore the ballet to the theatre and to elevate it once more to heights of Drama and Comedy in the hiearchy of theatre. He has, consciously or not, adhered to the principles of ballet d'action as laid down by Noverre and has never (no matter what else can be said) "sinned against the laws of the theatre and had no other effect on the spectator than that of boredom . . ."

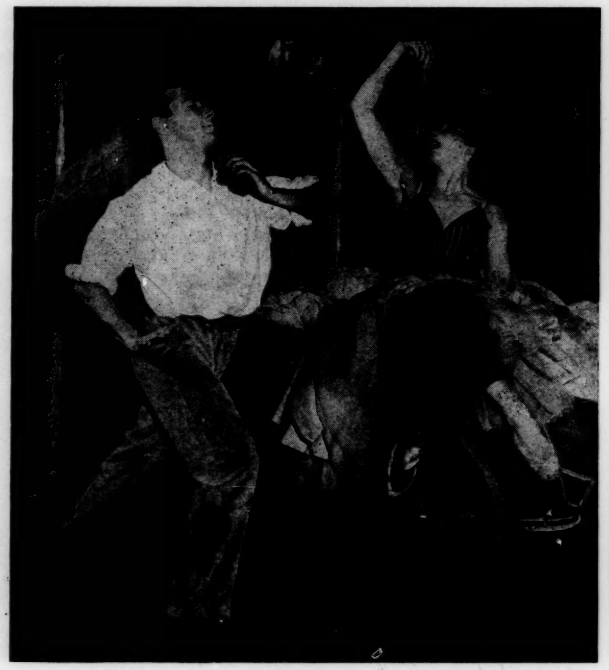
We refer here to Roland Petit.

Petit has brought the European ballet back to the realm of living art and wedded it again with painting where Diaghileff left it some thirty years ago. His ballets are designed by painters. His compositions and groupings are seen from the plastic point of view and pictorially, they are unflaggingly interesting and vital. The stage is always well composed and action might be stopped at any point with a marvelous stage picture ensuing.

Of equal importance to these aspects of his art, Petit has rescued the corps de ballet from the automatons they generally are and have been at the hands of a number of English and American choreographers. As Noverre has observed on several occasions, ". . . . the principal persons

(*continued on page* 42)

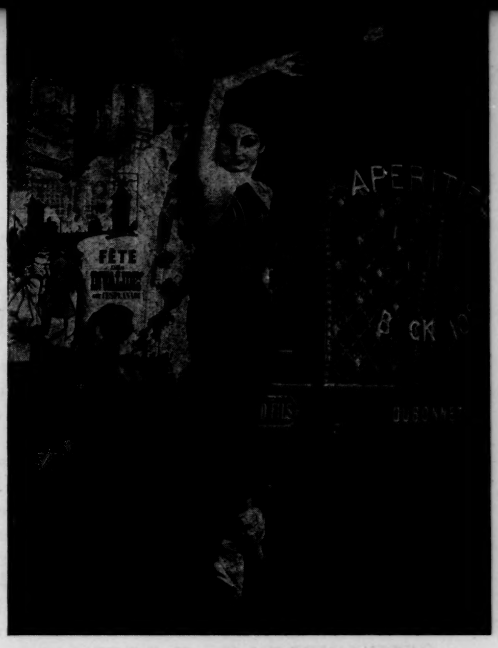
La Croqueuse (Renée Jeanmaire) in the act of gobbling a diamond — and The Delivery Boy (Roland Petit) who cures her of her affliction.



by Doris Hering

BALLETS de PARIS

Season at the National Theatre, New York City October-November 1950



Renée Jeanmaire, star of Ballet de Paris, as LA CROQUEUSE de DIAMANTS in the ballet of that name.

ROLAND PETIT'S LES BALLETS DE PARIS is as unpredictable as the proverbial French politics. The opening performance on October 8 at the National Theatre found the company apathetic and the repertoire haphazard. But the first night of their change of program on October 30 was full of wonderful surprises. In fact, if other commitments did not intervene, we'd be in our seat every night until we learned that priceless "Je suis une Croqueuse de Diamants" song with, of course, every delicious gesture and intonation that Renée Jeanmaire adds to make it inalienably her own.

The song we're talking about — and it means "I am a Diamond Cruncher" — comes in the third scene of a ballet that's as unmistakably French as Mistinguette — and much younger and fresher.

How to describe LA CROQUEUSE DE DIAMANTS? It's about a svelte and quite lovable creature who lives in a wall; keeps her men in closets (no ordinary closets, these! They're lined with newspaper and decorated with pin-up girls.); and loves diamonds — not to wear — not to pawn — but to crunch ecstatically between her teeth. She helps her henchmen to steal and maintains a lofty detachment toward their monetary loot. But when a diamond appears, she pounces greedily upon the bearer and snatches her gleaming prize.

This little lady is only one of a whole group of beguiling characters who have been invented by Mr. Petit and Alfred Adam; put into motion by Mr. Petit; set to music by Jean-Michel Damase; given décor and costumes by Georges Wakhevitch; and rendered articulate by Raymond Queneau.

Gordon Hamilton (top) and others of the Ballets de Paris in Croqueuse de Diamants.

As the ballet opens, a group of apaches and their ladies cavort on a cluttered Parisian street in front of a little bistro. Every so often, when one of the dancers happens to stop near a certain hole in a wall, a mysterious feminine hand slips out and picks his pocket.

A jaunty young fellow (Roland Petit) arrives to deliver a red plush divan to the bistro owner, who is overjoyed because he has invested his savings in this piece of luxury that he thinks will attract more business. Gordon Hamilton as the bistro owner was more than a comic character. He was an appealing fellow who radiated simple happiness through every movement of his airy dance.

When the sofa was put inside the restaurant, it did not fit, and so a hole had to be chopped in the wall. One end of the sofa was fittted into the hole. And pretty soon the sofa, with the handsome delivery boy reclining on it, was seen to slide through the hole. Where did it stop but in the strange abode of the lady with the active white hand — none other than the "Croqueuse" herself!

There were fascinating doings in the lady's hideway — a ferocious quintet with her thieving henchmen — her memorable song and subsequent solo dance — and a poetic pas de deux for her and the delivery boy. But in case you get to see the ballet, we'll not spoil your fun by telling you any more, except to add that the ending is a gay combination of diamonds, cabbages, and love.

(*continued on page* 43)

from SWEDEN . . .

TWO HOLID

The Swedish CHRISTMAS POLKA

by Michael Herman

Most folk dances are not associated with any particular occasion or holiday. They are usually done by everyone whenever good people get together. There are, of course, the special wedding, harvest, Easter, mid-summer festival dances. Oddly, people don't usually associate dancing with the joyous Christmas holiday. Yet in many lands this is the time when most of the dancing is done. With farms far apart, Christmas is the only time when people congregate in one home for a twelve day celebration of Christmas, and they make sure they cram all their dancing into this period of time.

In Sweden, for instance, no Christmas celebration would be complete without the Christmas Polka winding up the festivities. Originally it was just a ring or chain dance, with all joining hands, no matter how old or young, to wind throughout every room in the household. Then the chain would wend its way outdoors, to dance around every shed, yes, *even* the outhouse.

If any farms were near enough, they would dance around every farm. The dance would last for hour upon hour. Even here in the United States, where many Swedish people live in the city, you will find them at Christmas time, dancing their Christmas polka, up and down apartment house stairs, and into the lobby and up again to the indulgent smiles of neighbours, who, quite often unable to resist the infectious quality of the singing and dancing, latch on to enjoy themselves, too.

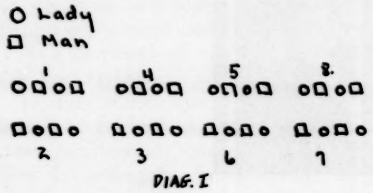
In later years, the simple chain style of the dance took on figures until

(*continued on page* 41)

dance and decors reprinted by courtesy of THE FOLK DANCER and Mr. Michael Herman

FORMATION

Sets of two couples stand with adjacent hands joined and facing another set as in diagram I. Free hands on hip. The distance between sets in one line would be about three feet. Between the two lines of sets about eight feet.



DIAG. I

Figure 1 A

Meas. 1-4
Sets 1,3,5,7 dance forward toward Sets 2,4,6 8, with three three-steps. All pause and bow to the opposite sets (count 1,2,3).
Meas. 5-8
Sets 1,3,5,7 dance back to place with four three-steps.

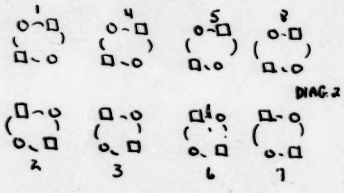
Figure 1 B

Meas. 1-8
Sets 2,4,6,8, dance in the same manner.

Figure 2 (Circle Four)

Meas. 1-4
Each set of four joins hands in a circle and dances to the left with four three-steps. See Diagram II.

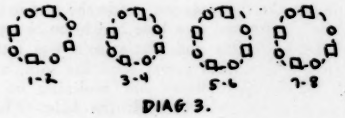
CHRISTMAS POLKA



Meas. 5-8
All dance back to the right with four three-steps.

Figure 3 (Circle Eight)

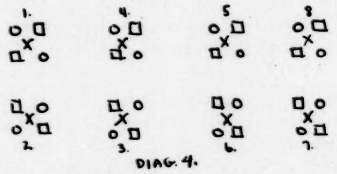
Meas. 1-4
Sets 1 and 2,3 and 4,5 and 6,7 and 8 join hands and form circles of eight and dance to the left with four three-steps.
Meas. 5-8
Dance to the right in the same manner. See Diagram III.



DIAG 3.

Figure 4 (Star Four)

Meas. 1-4
Sets of four join right hands across the set forming a star with a thumb grasp and dance forward with a three-step.
Meas. 5-8
Turn in place quickly (to the right) joining left hands across the set and dance in the opposite direction (counterclockwise). See Diagram IV.



DIAG. 4.

Figure 5 (Star Eight)

Meas. 1-4
Sets 1 and 2,3 and 4, etc. dance together again. The man places his left arm around his partner's waist, while she places her right hand on the man's left shoulder. Free hands

(*continued on page* 41)

An English Country Holiday Dance for Christmas — a Longways Set. The illustration by Partridge, from PUNCH. Courtesy of the Kamin Dance Book Shop.

CUMBERLAND LONG EIGHT

by May Gadd,

National Director,

Country Dance Society of America

IN ENGLAND, as in other countries, the festival of the Christ Child is an occasion for feasting and gaiety. The custom of exchanging gifts goes back to pre-Christian times and the ancient rituals of processional and circle dances have gradually changed into social group dances used on any festive occasion. Here is one that is still danced in England today. It comes from the village of Lanercost, in Cumberland.

FORM: Longways set for four couples: man facing girl.
STEP: Roll step (hop/right, left, right, hop left, right, left)

•

MUSIC	PATTERN
A. 1	1st man, followed by the other men, turns out and dances to the bottom of the set, while the women do the same on their side. Partners meet and dance up the middle to places.
A. 2	With crossed hands, the first couple, followed by the others, turns out to the left, dances to the bottom of the set and up the middle to places.
B. 1	First and second couples right and left hand star, while third and fourth couples do the same (walk step).
B. 2	First couple swings down the middle to the bottom of the set, while the rest of the dancers move up. Repeat from the beginning until each couple has been leader.

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Tune: "T'was within a mile", "Haste to the Wedding" or other similar tunes. Music can be obtained from the Country Dance Society of America, 31 Union Square W., New York City.

A LONG EIGHT, to tune of "Haste to the Wedding", from arrangement by Cecil Sharp. Courtesy of Country Dance Society of America.

-*Why* did I ever become a dancer? asks *La Meri*

(answers also by La Meri) (cynic!)

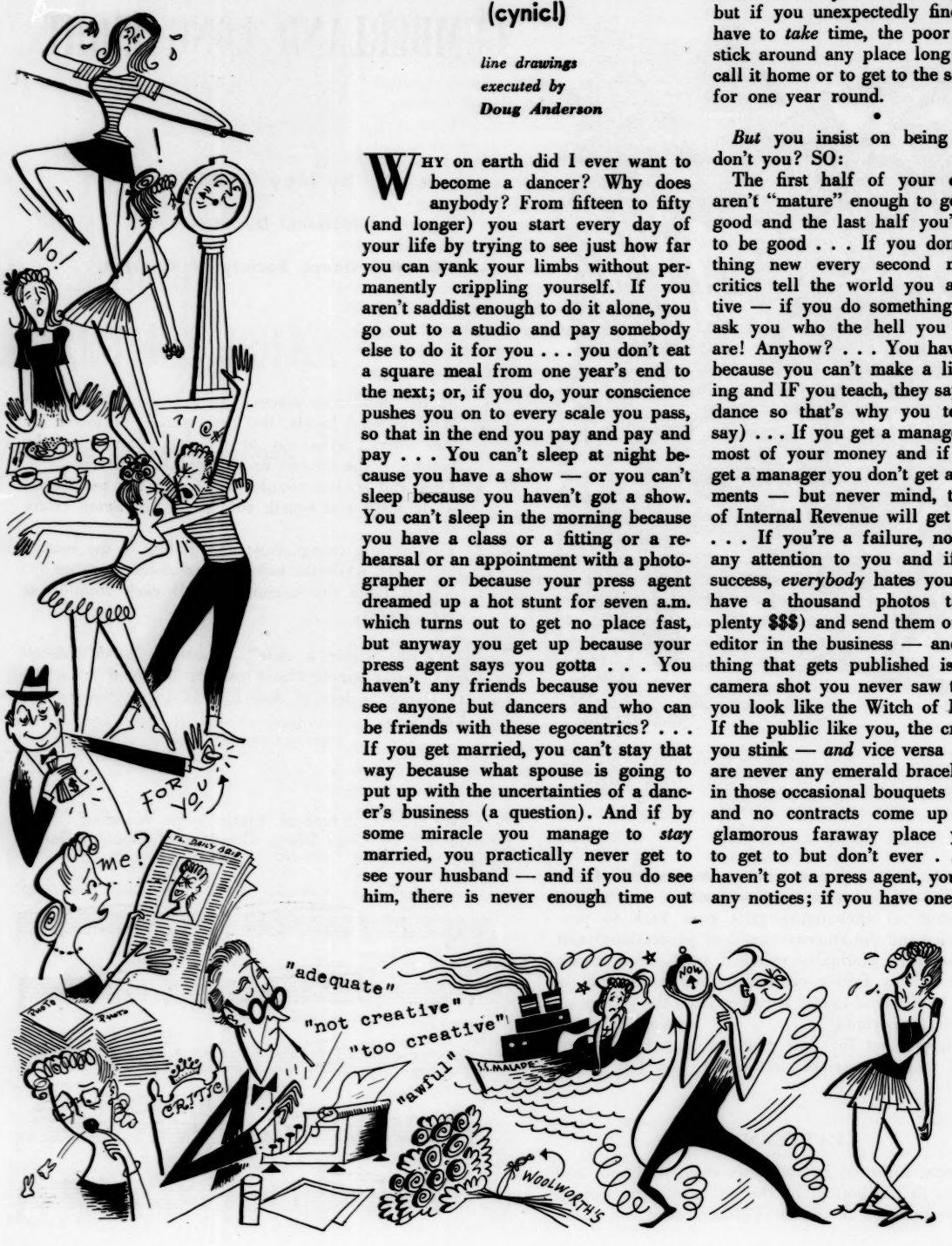
line drawings executed by ***Doug Anderson***

WHY on earth did I ever want to become a dancer? Why does anybody? From fifteen to fifty (and longer) you start every day of your life by trying to see just how far you can yank your limbs without permanently crippling yourself. If you aren't saddist enough to do it alone, you go out to a studio and pay somebody else to do it for you . . . you don't eat a square meal from one year's end to the next; or, if you do, your conscience pushes you on to every scale you pass, so that in the end you pay and pay and pay . . . You can't sleep at night because you have a show — or you can't sleep because you haven't got a show. You can't sleep in the morning because you have a class or a fitting or a rehearsal or an appointment with a photographer or because your press agent dreamed up a hot stunt for seven a.m. which turns out to get no place fast, but anyway you get up because your press agent says you gotta . . . You haven't any friends because you never see anyone but dancers and who can be friends with these egocentrics? . . . If you get married, you can't stay that way because what spouse is going to put up with the uncertainties of a dancer's business (a question). And if by some miracle you manage to *stay* married, you practically never get to see your husband — and if you do see him, there is never enough time out to have any children and raise a family, because there just isn't enough *time* — but if you unexpectedly find that you have to *take* time, the poor tots never stick around any place long enough to call it home or to get to the same school for one year round.

•

But you insist on being a dancer, don't you? SO:

The first half of your career you aren't "mature" enough to get anything good and the last half you're too old to be good . . . If you don't do anything new every second month, the critics tell the world you aren't creative — if you do something new, they ask you who the hell you think *you* are! Anyhow? . . . You have to teach because you can't make a living dancing and IF you teach, they say you can't dance so that's why you teach (they say) . . . If you get a manager he takes most of your money and if you don't get a manager you don't get any engagements — but never mind, the Bureau of Internal Revenue will get it anyhow . . . If you're a failure, nobody pays any attention to you and if you're a success, *everybody* hates you . . . You have a thousand photos taken (for plenty **$$$**) and send them out to every editor in the business — and the only thing that gets published is a candid camera shot you never saw that makes you look like the Witch of Endor . . . If the public like you, the critics think you stink — *and* vice versa . . . There are never any emerald bracelets hidden in those occasional bouquets you get — and no contracts come up for those glamorous faraway place you'd like to get to but don't ever . . . If you haven't got a press agent, you never get any notices; if you have one, you have



to fall in, whether you like it or not (and usually *not*) with his simple-minded plans for your attracting undesirable attention to yourself . . . Either you are painfully "at liberty", or four offers come up for the same day (or week) and you nearly kill yourself choosing — the *wrong* one! . . . If you travel by train, you lose your luggage; by boat or plane, you get seasick; by car, you have engine trouble and arrive too late to fulfill your engagement.

•

If you start out by wanting to be a ballet dancer, you discover you've got fallen arches or your upper legs or lower arms are the wrong shape or something; think you'll be a modern dancer? Stiff knees say nix. Or a tap dancer? You've got no rhythm (after spending $$$ finding it out). But with all these deficiencies, you are going to be a dancer anyhow or bust? So you end up frustrated . . . if you do get in a soft spot, you haven't sense enough to know it or stick with it, so you move to "greener" pastures and find it's the Dust Bowl . . . If you don't fall in love, you never grow up (sez who?). If you do, it thoroughly disables you for the business of dancing (at least long enough to get out of practice, but good) . . . You never have enough money left over from costume bills to buy some clothes and if you do, you have no time to shop . . . You can't have a home of your own because you can't afford to keep it empty while you live in a hotel on the road . . . You never get to see any good shows because *you're* working in a lousy one . . . If you go to a party, you're too tired to talk, or you talk shop which makes you good and tired . . . You feel wonderful in Keokuk and give a brilliant performance. When you get to New York, you sprain an ankle or catch a horrible cold and barely crawl through your performance in spite of a shot in the arm to keep you alive and able to dance — but the critics say s'pity — no pep . . . Your teeth fall out because you haven't time to go to a dentist . . . You wear the same old spectacles for fifteen years; you haven't even got the time to get your corns out!

You haven't the time to get sick, grow old or die if you insist on being a dancer — and when the Grim Reaper finally catches up with you, you say, "You mean RIGHT NOW? Why, I'm just getting started!"

Finis
(Curtain)

The photographer's favorite dancer model, **Sono Osato.**

on photographing DANCERS

by a photographer who loves them all!

BY EARL LEAF

My idea of heaven is to spend as many hours as possible photographing beautiful and talented dancers. then adjourning to a nearby steakhouse for vittles and another hour or so of lively and stimulating conversation and chitchat.

Dancers, when they are nice, are the nicest people I know. It's always a joy to work with one who enters into the spirit of the thing with intelligence, zest and enlightened self-interest. Dancers know they get out of pictures only what they put into them, nothing more.

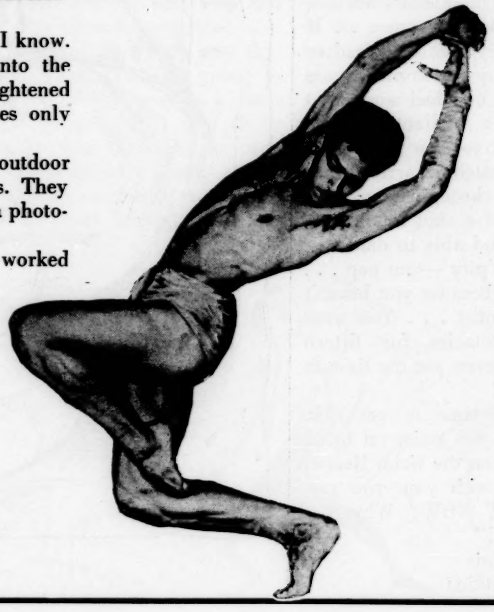
Some dancers come to my studio or to our chosen outdoor rendezvous rather reluctantly, it sometimes appears. They are tensed up, somewhat fearful, and convinced that a photographic session is necessarily a chore and a bore.

The fault must lie with the photographers they've worked with previously as I have yet to find a dancer who didn't "loosen up" and give with all at her command after a few minutes of what I call "humanization", i.e., getting acquainted with each other, having a laugh together, exchanging a bit of gossip or reminiscence, so that she is convinced that I, as a photographer, am not an ogre.

Dancers should go to photographers who know the *dance* if they want dance pictures. They should, by all means, avoid the type of studio which specializes in so-called "glamour" pictures of Broadway showgirls, fashion models and so on. If they need glamour photographs they should go to the specialist-in-glamour. I prefer dynamic dance-action and am no good, for instance, at that smooth, retouched, super-sophisticated type of photography

To me dance expresses movement rather than static posture. Many of the dance pictures I see are nothing more than costume studies. Editors of "souvenir programs" and the publicity offices of ballet companies still prefer "poses", but national magazine editors won't touch that static stuff with a ten-foot pole.

In this day of fast lenses, super-duper film speeds, flashbulbs and strobe lights, it seems perfectly ridiculous to photograph dancers simulating movement, or to hoist a ballerina on a sort of a bos'ns chair by means of concealed ropes and pulleys to photograph her "leap" when her



A studio portrait of **Francisco Moncion,** taken when he was dancing the lead in SEBASTIAN for the original International Ballet.

all photographs (naturally) by EARL LEAF

THE BLACK CROOK, which opened at Niblo's Gardens in 1866, caused "wives and mothers of sons to frown upon it, while preachers railed against" the ladies of the ensemble who cavorted in brief costumes and tights. This first of the musical comedies played from 7:45 P.M. until 1:15 the next A.M. and contained enough tableaus, solos and group routines to surfeit any dance enthusiast.

The Rise of MUSICAL COMEDY *In America*

BY ARTHUR TODD

Chapter X

The Conclusion of FOUR CENTURIES OF AMERICAN DANCE

BEGINNING in the 1850's there was a gradual but perceptible disintegration in ballet. To be sure, George Washington Smith was still very much in evidence and Mlle. Celeste did not retire until 1856. One reason, perhaps for the dwindling interest in ballet was the fact that Americans were beginning to outgrow their provincialism. The country was coming to the end of the period where it could any longer be regarded as an outpost of civilization. Therefore, what might still seem appropriate dancing fare for Europe, quite often might appear artificial and lacking in vigor and vitality when transplanted to the American soil.

The outbreak of the Civil War precluded any very serious attention to dancing during the years of hostilities. One incident during this barren period, however, was to cast a glow on the dance of the future. It was the birth of little Loie Fuller, in January, 1862, at Fullersburg, Ohio. Before the end of the Civil War, tiny Loie made her debut, at the age of two and a half, giving impromptu recitations at the local Lyceum but it wasn't to be until thirty years later that the dance world

EARLY AMERICAN MUSICAL COMEDY

was to hear of her.

The end of the Civil War found America at the threshold of a new era. One theatrical production of the post war days epitomizes this period and its changing tastes more than any other. This was "The Black Crook," New York's first real leg show and the forerunner of a new type of theatrical extravaganza.

"The Black Crook" opened at Niblo's Gardens in New York on September 16th, 1866. It was at once greeted with a storm of public acclaim and disapproval. The acclaim came from these theatre-goers who had tired of pantomime and were searching for a racier form of entertainment. It was the spicier part of "The Black Crook" that caused "wives and mothers of sons to frown upon it while preachers railed against it." All this storm was centered on the fact that the ladies of the ensemble exhibited their limbs (they weren't called legs then) in close-fitting black tights beneath short, voluptuous skirts. Since "The Black Crook" was a mixture of elements that were reminiscent of "The Naiad Queen," "Undine" and "Lurline," there was ample opportunity for plenty of dance action. The proceedings were peppered with enough solo dancing, tableaus and dance routines to surfeit any dance enthusiast in a performance that lasted from 7:45 in the evening to 1:15 the next morning. Those who upheld the classic tradition of ballet claimed that this new departure served only to debase the art and that "The Black Crook" was nothing but a "Limb Show." Limb show or not, "The Black Crook" won more interest in dance than any other production or imported dancer of the period. Its dance star was a young lady with the name of Marie Bonfanti, who was only fourteen years old at the time. Marie had been born in Milan, Italy and had already appeared in Madrid and London by the time she was thirteen. Years later, this same Marie Bonfanti taught dancing, for a short period, to an American youngster by the name of Ruthie Denis.

"The Black Crook" ended its first New York engagement of 475 performances on January 4th, 1868 and it was followed up a week later with a similar production, "The White Fawn." This, too, was an extravaganza and its simple plot was based upon a legend concerning a princess who was a woman at night but was changed into a white fawn at daybreak. This story gave an opportunity for all sorts of elaborate settings, costumes and dances. Its principal ballet was entitled the "Enchanted Lake" and was remarkable primarily for its abundant display of feminine limbs. Apparently the critics of the late Sixties were more excited by the display of limbs than what they danced and we find that criticism of the period that shows that little of this dancing was particularly noteworthy. Legs and chorus girls, however, were apparently here to stay. Later, these musical extravaganzas began to assume the pat tern that would flower into the gigantic

HUMPTY DUMPTY, 1872

Another early musical comedy, HUMPTY DUMPTY, given at the Olympic Theatre, New York in 1872 had this to show about early musical comedy dance in America.

spectacles that were produced at the Hippodrome.

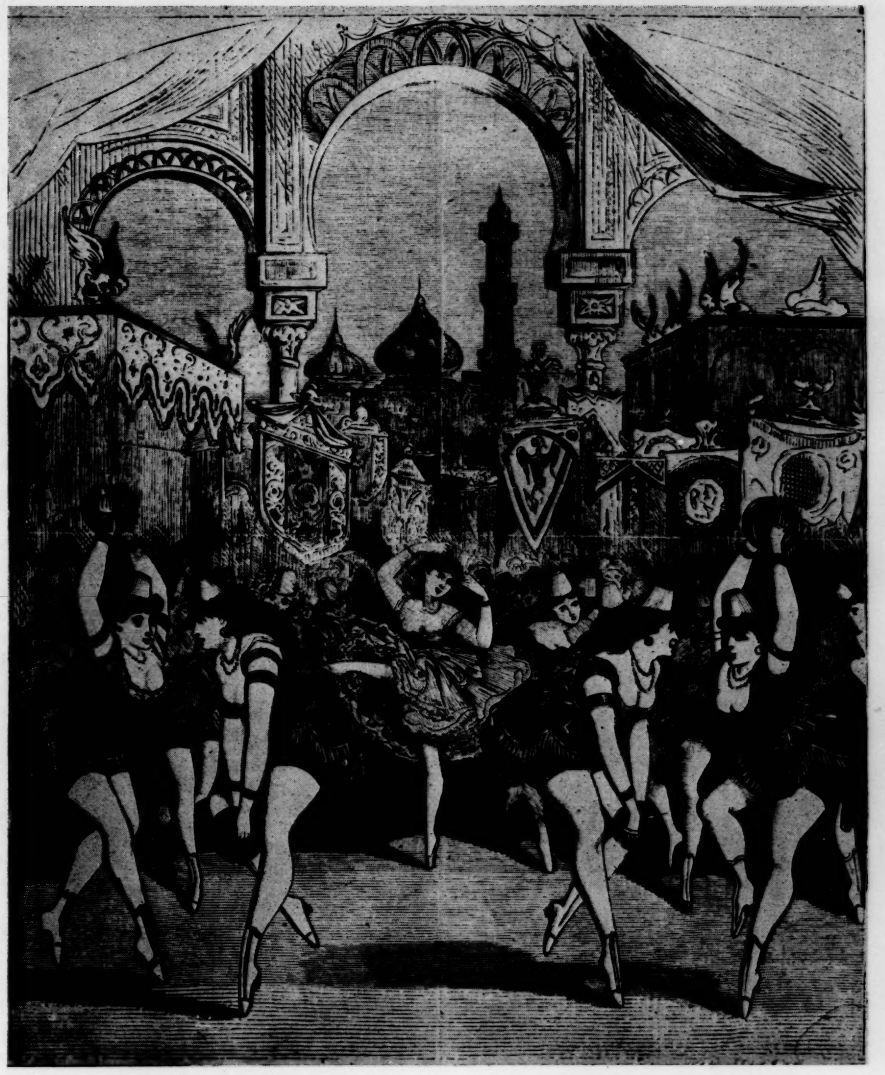
Burlesque shows also made their first appearance during the later Sixties. Unlike burlesque as we know it, today, these earlier shows derived their name from the fact that they were a satire or burlesque of some well known theme or plot. One of the first of these "Ixon, or The Man At the Wheel," featured Lydia Thompson and her Blondes. These Blondes added a high-kicking specialty dance which, though it shocked the more conservative, was to set a style of musical comedy routine that remained in vogue up to and during the Nineteen Twenties.

Another short-lived phase found great interest in the imported Parisian Can-Can. When the first Can-Can dancers appeared at Tony Pastor's in 1874, the theatre was raided twice in succession for housing an immoral performance. It is unlikely that these Can-Can dancers were any more salacious than the chorus in "The Black Crook." What's more, the Can-Can girls wore long, ruffled skirts over their black stockings. Actually, their dances were little more than a variation of the high-kicking, Lydia Thompson's Blondes. The fact that it was a French dance, however, added somewhat to its implications of evil in the minds of part of the public.

A still more significant dance event, though not raided by the police, was the sponsorship of a group of East Indian Nautch dancers by Augustin Daly in 1881. These dancing girls, with their full, swirling skirts, lent an exotic, Oriental air to the theatre. Their simple, religious temple dances, the colorful jewelry, the rich, sumptuous fabrics of their gowns and the tinkling Eastern music brought a new air of mystery and excitement to the dance. Oddly enough, it may have been this very first group of Nautch dancers that led to the later craze for Oriental dancing that was soon to sweep the country. Another outgrowth, the Skirt Dance, may also be traced partially to this Indian influence.

Loie Fuller, the little girl who was born during the midst of the Civil War, actually was responsible for any of the artistry connected with the art of the so-called skirt dance. Loie, however, was acting in London when one of the first skirt dances was performed in New York at Niblo's Theatre on February 8th, 1890. The dancer was billed as Clara Quality, an odd name, certainly, for a dancer but she caused quite a local sensation. Actually, hers was probably nothing more nor less than a modified harem dance in which she whirled and undulated about in a long, wide skirt. When Loie returned to America, she was engaged to act in a play that was to try out on the road before it opened in New York. It was in this obscure play, "Quack, M. D.," that Loie's skirt or serpentine dance had its inception.

(*Continued on page* 38)



LALLA ROOKH, 1872

Musical Comedy in America started out looking like a romp. Here are young ladies of the chorus in LALLA ROOKH, as presented at the Grand Opera House, New York City in 1872.

20th century acrobatic dance classroom shows a certain similarity in method to that of the 16th century. Here teacher James Rozanas of Chicago demonstrates method for flexing spine with the aid of a spine stretcher (mechanical device).

ACROBATICS *and* Dancing

BY ANN BARZEL

WHEN you stand on your toes, that's art. When you stand on your head, that's acrobatics or something else again. Or is it? Actually *acrobat* comes from the Greek meaning "to walk on tip-toe". It was a term referring to the rope dancers or funambuli, prominent ancestors in the genealogy of dance.

The urge to develop a feat of physical skill or daring is as old as man. Where is the baby who hasn't turned a somersault or the boy who hasn't stood on his head or balanced "no hands" on a fence or tree top.

Every form of dance from the war dance and the religious ritual to folk and ballroom has its exhibitionist stepping out to do an acrobatic trick. In the theatre the dancer, in his need to astound, has always used acrobatics, and the acrobat in his basic need for timing and rhythm has often called on music and stepped over easily into the realm of dance.

Broadly, acrobatics are based on the handstand and backbend. After all possible combinations and permutations of these have been developed, the performer must find dangerous spots on which to perform the tricks — on a partner's head, a rolling spool, a globe, one or more moving animals, on a tight-rope, a slack wire, or a combination of ropes, partners, poles and bicycles perched where no sane person would accept a dare to stand upright on his two feet.

Then there is contortion, based on how far apart you can spread your legs and how deep you can bend backwards or frontwards. Some of these tricks can be taught, but to be a real success at this you have to be born with the right connections — at the joints. The Chinese are considered more limber than other races and have developed amazing ways of tying themselves into unbelievable knots. *Glischnigg* is a Continental form of contortion, featuring front bends and leg lifts that are used in the slow motion work called control acrobatics. A real contortionist is too loose at the hips to be strong enough for tumbling.

Acrobatics and contortions, separately or combined, and performed to music (with connecting links of *pas de basque en tournant* and trimmings of *deboulé* turns) are termed dancing, and sometimes the term is justified.

A flexible back and strong shoulders and arms are needed for most tumbling turns. Before learning tricks, proper physical development and coordination must be attained. The acrobatic dancer's basic training or foundation work consists of limbering, stretching, balancing and strengthening. All foundation work is done conscientiously on both sides or the body gets conspicuously lopsided, much more so than in other forms of dance where one can have a "good" side for many steps and favor that.

Good form in acrobatics requires the straight legs and pointed toes of ballet, and professional acrobats study ballet to make possible the "beautiful poses" that are part of an act. Arms are usually neglected. Most acrobatic dancers posture between tricks with sagging elbows.

Somersaults, handstands and cartwheels are learned on rubber mats even in public school gymnasiums, but for the more difficult aerial feats, the professional acrobatic

y stepsister

studio and the circus have developed a number of devices to assist in training. The double bars, ramp and trampolin are even brought on the stage with which to exhibit tricks impossible without them, but there are more utilitarian contraptions that do their work behind scenes.

One of the oldest is the "mechanic", consisting of a rope slipped through rings on ceiling and wall and attached to the pupil's belt, helping pull him through the motions of aerial somersaults and complicated turns until he can do them unassisted. Two assistants with hand ropes and belt can help teach front-overs, walk-overs, etc. The take-off board, split tapes, split board, back-stretcher and spine-bender all do their obvious duties.

All these are common in Europe and America. The oriental acrobat has more passive training in which massage, molding, stretching and kneading of the joints help produce a flexible body.

The acrobatic dancer's stock in trade includes cartwheels, front-overs, back-overs, swing-backs, walk-overs, tinescas, butterflies, flip-flops, nip-ups, hand-springs, head springs, spotters, brandis, press-ups, round-offs, diving handsprings, gainers, kangaroo-walk and any harder way to do any of these that the performer can originate. Today's trend is toward aerial work, or no hands on floor to push off.

The first aerial somersault learned is always the back one as it is much easier to land on the feet from that movement. Double somersaults are fairly common but, although one or two individuals are said to have accomplished a triple somersault during practice, a broken neck and certain death have been the fate of most of those who tried for it. There just isn't enough time and space to turn over three times unassisted by springboard or other contrivance.

Somersaults are of various kinds. There is the monkey's, lion's, Arab's and carp's leap among the more picturesque — all self-descriptive.

From the contortionist most acrobatic dancers borrow the crab bend, insideout, splits and chest-roll.

Illustrations from a 16th century tome, "Three Dialogues on the Art of Jumping and Tumbling in the Air" by Saint Archange Tuccaro, pub. Paris, 1589. This demonstrates method known to make the spine of a child more flexible.

These tricks are international and have been done for centuries by Egyptians, Greeks, Romans, Arabs, Hindus, Chinese. The standard size of the circus ring, kept at a constant 14 yd. 9 in. is to accommodate the apparatus and space habits of the performers of all lands.

Early records show Egyptian dancing girls in crab bends. The Greek gymnasium with its emphasis on individual skill, harbored aesthetic acrobatics. Salome is often portrayed in an elbow-stand before King Herod. The itinerant players of the Middle Ages and even into the fairs and theatres of only yesterday, had dancers and acrobats in one category

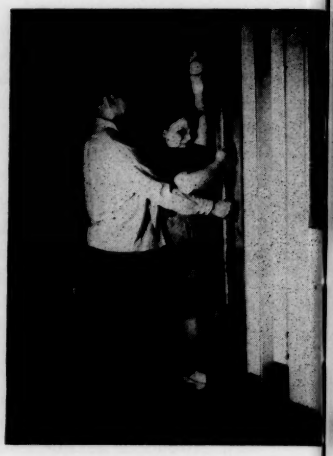
continued on page 28

Three Indians (Mlle. Schaffel, M. Stiasny and Mlle. Rabel) in LA SOIREE D'Un RAJAH, a ballet produced by F. Taglioni in Stuttgart in 1826. The split reveals the conception Europeans had of oriental dancing through their acquaintance with the troupes of acrobats that came from the East. It also establishes the fact that suppleness was part of the equipment of 19th century ballet dancers, many of whom started in circuses.

A.

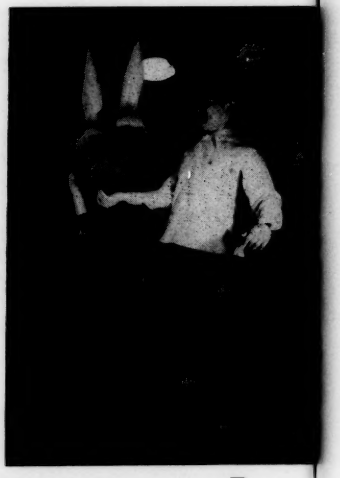
B.

C.



ACROBATIC

CLASS *in session*



F.

THE JAMES ROZANAS School of Acrobatics in Chicago, where these photos were made, reveals interesting and wholesome use made of props in the proper development of the student acrobat. The models are pupils of the school and Mr. Rozanas, himself, in three of the photos.

Action taking place is as follows:

A. Elbow-stand practice;
B. Preparing for aerial work; a beginner studying with the aid of a "mechanic" and take-off board;
C. Front-splits on the split board;
D. Work on spine-stretcher, split-tapes, back-bender and split-board;
E. One hand horizontal hand-stand
F. Assisting student in aerial work, after graduating from the "mechanic".

D.

E.

Continued from page 27

and usually in the same person.

America's first dance shows made no distinctions. In 1724 Philadelphia was host to a troupe of "rope dancers", one of the first professional acts to reach our shores. Among the slack wire artists and tumblers that followed were Anthony Joseph Dugu (1753), John Brenan (1774), the Donegani Troupe (1780). The latter came again in 1791 with a company of French dancers who gave a pantomime ballet, *Harlequin Skeleton*, featuring the Doneganis and an acrobatic adagio duo billed as "Mr. Dumulain and the Young Florentine."

Alexander Placide, the balletic sensation of the 1790's in Charleston, Philadelphia, Boston, New York and Salem, advertised he would "dance a hornpipe on a tight rope, play violin, jump over a cane, etc." Placide created a number of pastoral ballets, but was more famous for his "manly feats". Performances always included an exhibition of tight-rope dancing with his clown partner, Spinacuta. Placide usually wore a Spanish costume with silk stockings and pumps, and from the descriptions must have worked not unlike Con Coleano, the fine slack wire artist of today.

Joseph Doctor, another great success of the 18th century, included in his act the drinking of a glass of water, backward from the stage floor, at the same time beating on a drum. (Sounds familiar, doesn't it?)

The Vilalliaves, who hit New York in 1814, did "rope dancing, tumbling, pyramiding" and gave a ballet, *Harlequin Doctor*. Four years later a playbill announced "tight rope and grand posturing feats by Messers Vilalliave, Menial, Begodes, the Young Roman, the Young Spaniolet, Mrs. Vilalliave and the Little Chinese . . . ground and lofty tumbling, a grotesque dance with a basket tied to the feet."

It was at about this time that acrobats began joining circuses, which until then had been concerned only with animals. Since theatrical children got broad training and were the only people to enter the various fields of theatre, including fairs and circuses, the line between travelling ballet companies, acrobats, comedians and singers was very thin.

•

The putting together of tricks to make a routine requires an ability similar to arranging any other type of dance. The number must have form and climax and if done by a person who has a beautiful quality of movement can grudgingly be admitted as art.

The timing so important to acrobats calls for musical accompaniment. We will pretend we have never witnessed those affairs where the orchestra plays on and on, inserting a cymbal crash here and there and a roll of the drums to anticipate the Big Trick — and rarely finishing with the "dance". But there can be and have been acrobatic dancers who are graceful and musical and whose movements are a delight, especially when combined with the detached air of a Sylphide which the concentration of the acrobat often brings to mind.

Esme Davis who travelled between the circus and the Diaghilev and Pavlova Ballets

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did her rope act to Debussy music in the Salle Pleyel in Paris in 1937 for the Festival of Dance organized by Rolf de Mare with Lifar and Kniaseff on the same program. Barbette, Con Coleano, Francis Brunn were and are artists, no matter whether they appear in circus arena or on stage.

•

More than one element in training for serious artistic dancing can be traced to the acrobats. The rope dancer had to turn his feet out or fall off his perch, and many of his exercises found their way into the ballet studio. Le Tourner, the wooden foot-print box in which 19th century ballet dancers forced their feet in turn-out was first used by rope dancers. The bar which has become the corner stone of ballet training was taken over from the single bar developed in circus training.

More than one movement in ballet can be traced to acrobatics. The pas de deux with its lifts and dives is a development of the acrobat's pas de deux with its understander and more agile top man. There are classic ballet poses, like the common shoulder lift and the arabesque on knee that come right from the acrobats who did them long before the first ballet academy was founded.

Acrobatic adagio, more popular a decade ago when Natasha Natova and Nicholas Daks, Mitty and Tillio, and Roseray and Capella flourished, borrowed a great deal from ballet and in turn endowed the modern ballet pas de deux with an enriched vocabulary of showy tricks.

Some of the stretches and splits of the contortionist have been borrowed by modern and ballet dancers. Often the natural limberness of the contortionist is mistaken for the extension desirable in ballet, but the distortion that accompanies the looseness makes for ugly line.

Limberness has been considered dance talent and more than one loose-jointed child who could do "high kicks and splits" has been rushed to a dance studio as a natural dancer. Way back before the century's turn, lanky Ruthie Denis impressed the manager at her first audition by kicking the back of her head. Her "dance" at her early engagements included backbends, cartwheels, splits and "four successive rollovers." When she was world famous, Ruth St. Denis found more expressive and picturesque use for her limber back and "boneless" arms.

Bessie Clayton, one of vaudeville's first toe dancers, is remembered for standing on pointe and kicking the back of her head, a trick further immortalized by Harriet Hoctor.

The cartwheel is universally accepted as the gesture of eternal youth. You can see it in DIVERSION OF ANGELS, in INTERPLAY, in FANCY FREE, in GAITE PARISIENNE. In a recent Martha Graham program there were cartwheels in every work — in DIVERSION OF ANGELS they were youth at play; in EYE OF ANGUISH, they were the grotesque note in Lear's court; in EVERY SOUL IS A CIRCUS, they established the acrobacy of the circus.

Acrobats have been characters in many serious ballets. Fokine made the Moor in PETROUCHKA an acrobat whose worship of a cocoanut was accompanied with elbow-stand and fish dive. In SCHEHEREZADE the Favorite Slave's death agony includes a chest roll and head spin.

continued on page 35

4.

5.

YOUNG DANCER SECTION

THE YOUNG DANCER'S *Name the Dancer Contest*

Rules

1. You can still enter the NAME THE DANCER CONTEST if you register. Send a note or penny post-card today with the following information clearly printed:

Your Name _____

*Address*_____ *City*_____ *State*_____

*Age*_____ *Dance Teacher*_____

*Dance School*_____

Address registration information to NAME THE DANCER CONTEST, DANCE Magazine, 416 West 33 St., N. Y. 1, N. Y.

2. In the November, December and January YOUNG DANCER pages the contestant will find a group of photos on the NAME THE DANCER CONTEST page. (In case you've missed the November issue you can still get it and join.) The contestant may cut out the pictures and insert the name of the dancer in the designated space below or above. Or, he may mark the numbers on a sheet of paper and set the corresponding names to match the correct numbers.

6.

3. Do *not* send in your answers each month. The entire group, consisting of the answers to the November, December and January contest photos must be entered *at the same time.*

4. Along with the NAMES, properly numbered, each contestant must enter a list of COMMENTS. These remarks, simply stated, can be listed by number and must be comments about one, two or three of the following subjects:

1. What I Like About The Young Dancer
2. What I Do Not Like About The Young Dancer
3. What I Would Like To See In The Young Dancer.

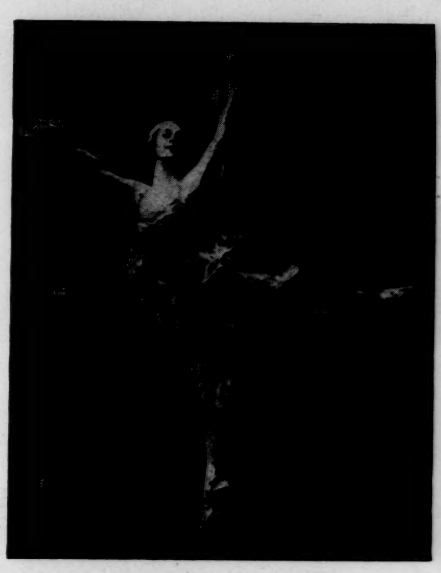
Your list may have only one comment, or as many as ten, but no more,
Make your comments, honest, brief, clear.

5. The NAMES plus the COMMENTS are to be sent, together, to THE YOUNG DANCER Editor, DANCE Magazine, 416 West 33 St., N. Y. no later than January 31, 1951. Those postmarked later will not be considered.

6. First, second and third prize winners will each receive an excellent framed color reproduction of a famous Degas painting.

7. The seven contestants who are judged as next highest will each receive a set of fifteen exquisitely colored dance bookplates.

8. Each registered contestant who sends in NAMES and COMMENTS in accordance with the rules will receive a surprise dance gift.



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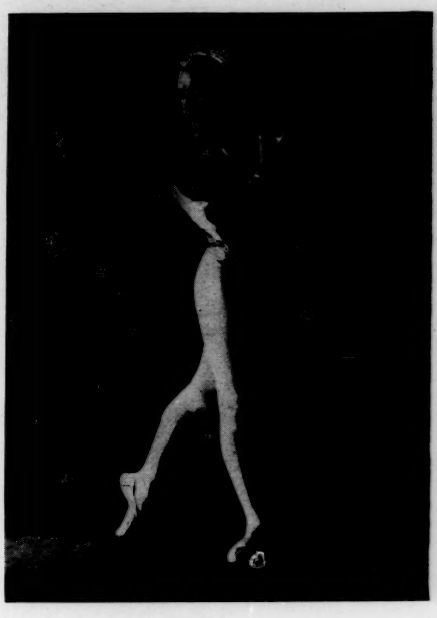

8.

The Princess . . . "her dancing was as the summer breeze . . ."

The FROG PRINCE

***THE TIBOR NAGY MARIONETTES** are presented by a company of artists, musicians and writers who are interested in bringing the pleasures of the theatre to young people. The "little people" (usually no higher than 2 feet, and mostly smaller) who prance about their miniature stage are altogether believable, and in many performances in schools, camps and theatres have delighted thousands of children.*

Maybe that's because the Tibor Nagy Marionette Company doesn't always stick to fact, or even to fancy. For instance, one of their most popular plays is The Frog Prince, based on the famous fairy tale by the Brothers Grimm. But the Company decided on a new and untraditional version to present to their audiences. JOHN MYERS and PETER GREY rewrote it their way, and now it's a story about a prince who was seeking "the finest dancer in the world."

The Young Dancer presents it to you as Christmas fare and hopes you'll have fun with it.

The TIBOR NAGY marionette play has been adapted into story form by CLAYTON COLE.

L. J.

The Prince . . . "pledged to take as his bride the very best dancer in all the world."

All illustrations are by artist Bernard Pfriem. They are his original sketches for the marionettes of the Tibor Nagy Marionette Theatre production of "The Frog Prince."

Once upon a time there was a most splendid Prince, who lived in the Silver Mountain on the Other Side of the World. This Prince was under oath to take as his bride the very best dancer in all the world. Setting out to find her, the Prince wandered into the Dark Forest, where Malicho, the witch, lived. Now, this old woman of the forest, Malicho, was not really a witch as she could never ride her broomstick properly, and was unable to be really wicked, as all good witches are. But, she did have some magic powers, and she also had in her possession a most wondrous golden ball. Whoever owned this ball could dance more beautifully than anybody in the whole world.

In the kingdom the farthest away from that of the Prince, there dwelled a mighty King and his daughter, the Princess. She was as beautiful as the stars and the moon. When the King learned that the Prince from the Silver Mountain on the Other Side of the World was pledged to marry the finest of all dancers, he determined to find Malicho and get the golden ball from her for his daughter, for alas, the Princess was unable to dance more than a clumsy jig that had been taught to her by the palace cook.

Chancing upon Malicho in the Dark Forest, the King promised her a house of pearls, with a husband inside it, if she would but let him have the golden ball. As this was what Malicho wanted

Malincho . . . "not really wicked . . . but with magic powers."

The King was finally glad to give Malincho "a house of pearls, with a husband inside it" (Right)—Cook could do a jig, and loved pastries and gum-drops.

above all else, she gladly parted with her magic treasure. Unhappily for her, however, the King was so overcome with his good fortune in obtaining the golden ball, that he skipped off to his palace with nary a thought of his side of the bargain.

At this time, the Prince, in his wanderings, came upon Malicho. Thinking that this radiant youth was the husband promised to her by the King, she started to dance with joy, and called the Prince "husband". The Prince was amused by these awkward cavortings, and told Malicho that his bride must be the finest dancer in all the world — and Malicho certainly was not that! When Malicho understood the deceit of the King, her rage was so great that she cast a spell, and turned the handsome Prince into a frog.

•

One day the Princess was dancing in the courtyard of her palace. In her hands she held the golden ball, and as she moved about she played with it, tossing it lightly from one hand to the other. Her dancing was as the summer breeze through the trees, or the fall of a dew-drop on a rose. Suddenly the golden ball fell from her hand, bounced, and fell into the well. At once her lovely waltz was turned back into the jig that Cook had taught her. This made her cry, for she could not reach the magic ball, and she feared that now she would not win the Prince. As she sobbed, a voice said to her, "I will get the golden ball for you, if you will let me be your playmate." The Princess looked down to see that it was an ugly hippity-hop frog who spoke to her. The sight of this loathesome creature frightened her, but she made the promise, for she had to have the magic ball. When the frog returned from the well with the ball, his great hops frightened her more than ever, and she ran from him. Cook had seen all of this, and he reminded her that she was a princess, and therefore must keep her word.

"Yes, frog, I will be your playmate," she said, "and you shall sit on my golden cushion, and eat cake from my golden plate."

This kindness broke the spell of Malicho, and before the astonished eyes of the Princess, the frog turned into the handsome Prince, for it had been he all along.

"Oh, how happy I am!" cried the Princess. "Now I shall dance for you and we can be wed."

But, no sooner had she started her dance than the magic ball once more flew from her hands, and went to Malicho, who had arrived at this moment in search of the King.

"You shall never be wed to the Prince," cried Malicho, "for without the golden ball you dance like a great lump, and the golden ball you shall not have 'til the King gives me my house of pearls, with a husband inside it!"

Hearing these words, the King rushed out from the palace with Cook, who had fallen in love with Malicho at the thought of all the pastries and gumdrops her magic power would provide.

"If you will take Cook as your husband, I shall build you your house of pearls," pleaded the King.

"Done!" cackled Malicho happily, as she tossed the golden ball back to the Princess, who could now again dance like sun on the snow, or moonlight on the waves.

And so it was that the Prince married the Princess, and Cook married Malicho, and they all lived happily ever after. But that was long ago. And the golden ball, whose owner can dance more beautifully than anyone in the world, — where is it, who has it now?

YOUNG DANCER SECTION

YOUNG DANCER NEWS

James Rozanas, famed acrobatic teacher has returned from a ten-week teaching tour that took him to 15 states. In Davenport, Iowa he presented a special award to Teacher Irene Uczciwek of the Rae Studio. Each of her pupils in the photo have won trophies. Left to right, front row: Olive Schneider (Junior Central A.A.U. Tumbling champion of Illinois who toured with Mr. Rozanas as demonstrator), Janet Petersen, Marilyn Stull. Back Row: Irene Ucsciwek (teacher), Pat Masonholder, Donna Cheneler, Otilie Weldom, and James Rozanas.

Rosella Broadhead is six, and already a celebrity in England. In the last year she has won eight prizes in British dance competitions. Her mother, a professional dancer and teacher, Iris Whyte, is responsible for Rosella's training, and undoubtedly for some of her talent, too. But the charm, and the careful workmanship is all Rosella's.

At the studio of Adele Artinian in Milwaukee, Wisconsin, pupils look over the dance scrap books submitted in a contest. Front row: Kathleen Young, Kathleen Gender, Barbara Matzke. Back row: Constance McCann, Judy Seidel, Marilyn Schmidt, Sigrid Pierce, Suzanne Stampp, Carol Pionek and Elaine Gender. Peggy House and Suzan Zalewsky won prizes for their collections of dance dolls, books and records.

Bravo, Rosemary! Fifteen-year old Rosemary Williams will be seen this winter with the Metropolitan Opera Ballet. She is its youngest member. The company will dance in the operas as well as in special ballets. Anthony Tudor of B. T. is director and choreographer.

Anita Berman, Claire Ann Schabowsky and Adrienna Klein have appeared on television once again, this time for a Horn and Hardart "Children's Hour" program. They are pupils of the Ballet Academy in Forest Hills, N. Y.

acrobatics and dancing

continued from page 30

The Diaghilev production of RENARD included a troupe of acrobats and in LE TRAIN BLEU, Anton Dolin did tricks on the beach. Dolin's *Devil* in FAIR AT SOROCHINSK was an acrobat.

Balanchine utilized Zorina's acrobatic background in the numbers he made for her in I MARRIED AN ANGEL and Massine gave Katherine Lee a chance to do frontovers, splits and backbends in the *Scarecrow Dance* she did to Shostakovitch music in his "Ballet Highlights". A number of good dancers made their first public appearances as acrobatic dancers — including Marjorie Tallchief and Melissa Hayden.

Roland Petit has used acrobatics for various effects in L'OEUF A LA COQUE, in LE JEUNE HOMME ET LA MORT, in BALLABILE. The acrobatic abilities of dancer Danielle Darmance, who does her tricks *sur les pointes*, were the *raison d'etre* of Petit's BAL DES BLANCHISSEUSES, which was in the repertoire of the Ballet des Champs Élysées.

David Lichine used the similar talents of Leslie Caron in LA RECONTRE, where, as a Sphinx, she did her tricks on an arrangement of parallel bars and ladders. Jean Babilee's athletic talents came into play in the same work.

The astounding exhibitionism of acrobatics has been used, but someday an imaginative choreographer may utilize the wealth of expressive possibilities in this *genre*, particularly in the other world of dream and mystery that it can evoke and in the realm of zany humor. Trampolin work with its projection of the performer into space for long moments of fantastically impossible movement can well set the stage of a never-never land. Mata and Hari have used their acrobatic training in several comedy situations.

Some years ago Gary Ford put out acrobatic acts where the tricks were usually part of clever characterization. We remember particularly an amusing boneless worm.

At the University of Chicago, gymnastics coach Erwin F. Beyer has found meaning in acrobatics. In his Acro-Theatre he has presented plays featuring cat men and cat girls, a statue that came to life and a professor who delivered a leisurely lecture as he bounced on a trampolin.

•

The salutary aspects of acrobatics have been propagandized for a long time. The Greek gymnasium advocated the practice, for reasons of health, and physicians of the Middle Ages recommended gymnastics for various ailments. Saint Archange Tuccaro in his "Three Dialogues on the Art of Jumping and Tumbling in the Air" (Paris, 1589) prescribed acrobatics "to expel excrements and to calm all sorts of humors." Tuccaro mentions fifty-three varieties of jumping tricks in his text, some still familiar in the music-hall (and television) of today.

Hieronymus Mercurialis, a Venetian physician, pointed out many benefits in his "Art of Gymnastics" (1569) including the soothing effects to the nerves of working to music.

The spiritual aspects of acrobatics are part of Yogi, whose philosophy is tied up with physical feats. One cannot deny that a mastery of spirit occurs during the acrobat's complete absorption and mental isolation, the while he conquers physical obstacles.

There have been a number of "gentlemen acrobats", fascinated by the aesthetic and spiritual aspects of the art. Among the most prominent was author Pierre Loti, who appeared with expert troupes.

In spite of health-giving claims of acrobatics, it is not unknown for acrobats to die on the stage. These have taken obviously death-defying risks. But there are other dangers. Many an acrobat dies young of internal injuries induced by the beating his body has taken in training and by the unnatural positions he has forced himself into. One of the Patty Brothers, whose act included head somersaults down a flight of stairs, finished up in an insane asylum, presumably the result of constant head injuries.

Esme Davis, in her autobiography, writes of habitual headaches due to the back of the neck slaps suffered in acquiring the tucked-in head needed for somersaults.

A balletomane-doctor friend of ours, who

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accidentally wandered into a "kiddie recital," was horrified by the sight of young girls flopping on their chests with heavy thuds for chest-rolls which might leave ill effects long after the immediate and evanescent applause is forgotten.

Not that there aren't funny misconceptions about acrobatics. An old medical book warned against the backbend as it would cause "fluids to flow up the neck and cause goitre." The above-mentioned Venetian Mercurialis wrote that "handsprings push the intestines against the diaphragm."

J. H. Walters, the serpent-man, a famous European contortionist of the '80's, interested physicians so much that one bought his skeleton for a thousand guineas from the performer while the latter was still alive. The doctor was pretty sure of outliving the limber-jointed young man, who was tubercular, supposedly the result of distorting of the chest cavity. Walters traveled with a coffin and directions for embalming and shipping his body to his creditor. Instructions were carried out, but what the physician's research brought to light we could not find.

•

Acrobatic dancing *per se* is not as popular as it was in the days of vaudeville when Glen Ellyn and Helen Wehrle got top-billing, but it has never been in total limbo. Now television is bringing it into every living room. It is interesting to note that the 1950 winner of television amateur honors on a program on which hundreds of singers, accordionists, whistlers, etc., vied for first place was a seven year old acrobatic dancer who climaxed her act by bending every which way with a glass of water balanced on her forehead.

Slicker ballroom teams have replaced the acrobatic adagio team of yesterday, but as postwar European acts are trickling in we find again the Continent's predilection for the dance that astounds. Francois and Gisela Szonyi and the Charlivels illustrate the trend. And Michael Todd, in PEEP SHOW, in reviving a past theatrical era, includes the acrobatic duo Myrtill and Pacaud. Films have exploited the acrobatic training of Vera Ellen and Belita in several pictures.

Most professional acrobatics acts have come from Europe where an act is also a family tradition like the Florenze family and Pichiana troupe, but there are plenty of Americans in the field. Reading, Pa. has produced a number of acts including the Duffin-Redcay Troupe, Four Readings, Aerolian Bros., Four Bards, Six Lyons, Four Lukens, Three Melvins, Four Victors and many more.

Acrobatic dancing is still a staple in thousands of dance schools in America where little Susie learns to do a cartwheel and backbend. The flashy and almost immediate results of acrobatic dancing are gratifying to the customers. Hand-stands and walkovers are learned in less time and with less agony than one correct *relevé sur la pointe* — and no one wonders what they mean.

•

Pure acrobatic dancing will always have its appeal and its place in the theatre of wonders. As serious dance keeps seeking a wider vocabulary both for purposes of expression and in expanding the possibilities of design and interesting movement, acrobatics, the loud and vulgar step-sister, is found dressed up pretty for new roles and accepted in the best circles.

tions sprang up in Loie's wake and serpentine and skirt dances became an immediate vogue that swept the country. In fact, during 1893, even a little girl in Somerville, New Jersey, was performing a skirt dance during an intermission of an amateur production of "The Old Homestead." Her name, by the way, was Ruthie Denis.

Loie Fuller, after her first major success, turned towards Europe, where she continued to add to her experiments and expressions. Loie, actually was the first American dancer, aside from the Negroes, to make any innovations in dance. All the others who had preceded her had been content to dance what had already been danced before. Though she was not technically a supremely gifted dancer, she had both the facility and inventiveness to profoundly affect both American and European systems of stage lighting. Through her experimentation, she advanced the use of luminous, phosphorescent effects in the theatre.

In the America of 1893, meanwhile, skirt dancers were whirling about the country. "Little Egypt" was undulating her anatomy at the World's Fair in Chicago and, through her voluptuous and sinuous movements, was alternately scandalizing and delighting visitors at the Fair. Elsewhere in America other more momentous events were fermenting in dance. In New Jersey, Ruth Denis was readying herself for a career on the stage while three thousand miles to the West, in San Francisco, a sixteen year old girl by the name of Isadora Duncan was already giving dancing lessons to children. By the time the curtain came down on the Nineteenth Century, the Negro cake walk was sweeping the country, Isadora Duncan was on her way to Europe on a cattle boat and Ruth Denis had not yet discovered her new world of dance. Isadora and Ruth, still separated by a distance of three thousand miles, stood at the brink of the Nineteen Hundreds unsuspecting, perhaps, the future roles they were to play in the Dance of the Twentieth Century.

CONCLUSION

•

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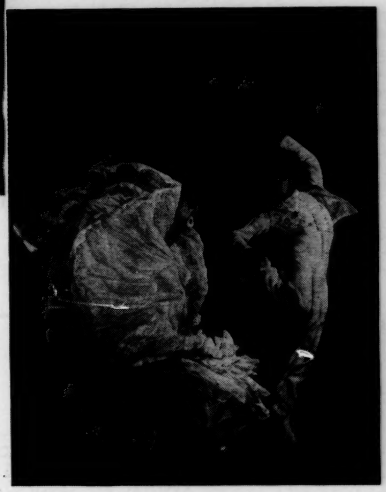

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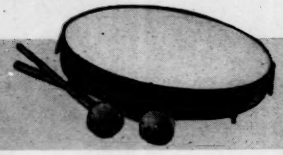

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Isadora Duncan schools

continued from page 22

to obtain beauty, she based the first of her educational premises upon this principle.

At Grunwald and later at Bellevue, in Paris, where her second school was located, she put this theory into practice by transforming the rooms of the school and of the dormitory into a veritable children's paradise. Paintings, pieces of sculpture, *bas reliefs*, and other art objects were used profusely. Tiny figures from Tanagra and Boeotia, dainty dancing children portrayed by Gainsborough and Donatello, and *bas reliefs* of young Spartan girls running, jumping and dancing with strong, lithe bodies were everywhere in evidence.

To Duncan these artistic products represented the ideal of harmony that could exist between the inner and outer portions of the human body. Bringing her children into daily contact with these symbols of harmony, of beauty, she believed that they would serve a two-fold purpose: first, through constant contact, the children would learn to love them and would grow to resemble them; second, the association with these art objects would give them an understanding of beauty and therefore help them to bring the inner and outer portions of the body into harmony.

•

Children's Activities — the Source of Material

Isadora knew that the desired goal toward which she was striving in the education of her children could not be achieved by only providing an environment which would help to create a desire for beauty. Conceiving of dance as a medium through which the ideal form of woman could be developed, she preceded instruction in dance with instruction in gymnastics.

The gymnastic activities which she included in her program were based on such natural children's movements as walking, running, and jumping. They were not intended to be goals of her program (although one of her aims was the development of strong, healthy bodies) but were designed as means for drawing out the vital forces of the body for their use in dance.

Throughout her work, Isadora was very careful not to isolate the gymnastic activities which she insisted upon. Apparently she was well aware of the efficiency with which the human organism makes everything habitual as quickly as possible to conserve energy.

Even though Isadora often stated that ". . . for an understanding of dance, the activities of the child should be directed into the channels natural to the tastes and capacities of childhood . . ." (5), it is not possible to explain the system or method which she used. It is logical to assume that she used the same childhood activities from which the gymnastic work stemmed, but *how* she used them in conjunction with emotion remains unknown.

part 2 of chapter 2,
THE ISADORA DUNCAN SCHOOLS
to be continued

the Swedish Christmas Polka

Continued from page 14

it became quite an elaborate dance. This probably started off with one couple pairing off from the chain to dance alone, then joining another couple, and so on, until a whole figure dance was created. Quite often the ring will dance around the outside as a small group do the figure version.

No matter which version you do, you must traditionally finish with this big chain weaving in and around the premises. And you must sing, too. The verses are innumerable. Some are traditional, which everyone knows. Others are made up spontaneously to fit some incident of the day, or some person's individual quirk. One verse that everyone sings is:

Now 'tis Christmastime, oh, now 'tis Christmas time,
And Christmastime will last till Easter,
Then 'tis Eastertime, oh, then 'tis Eastertime
And Eastertime will last till Christmas

The step throughout is a little series of three bouncy running steps done in ¾ time preceded by a "grace-note" type of slight hop before the three steps.

DIAG 5.

continued from page 14

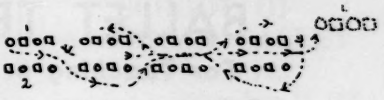
on hips. Men join right hands across the set with thumb grasp forming a star. All dance clockwise with a three-step. See Diagram V.
Meas. 5-8
All turn in place, singly. The lady turning to the right, the man to his left and take the same position facing the opposite direction. The men join left hands across the set and dance back (counterclockwise) in the same manner. All swing back to original places on the last three steps.

Figure 6 (Figure Eight)

Meas. 1-8 (Played continuously)
Sets 1 and 2 dance forward passing each other simultaneously as shown in Diagram VI. (Diagrams VII and VIII show the course of each set as it dances around the other sets.

They cross over to the opposite side and dance behind one group and in front of another until they reach the last set. The two sets pass each other again and return in the opposite direction. When they reach the head of the line, the leaders join free hands and run back down the center to the foot of the line. They take their positions there beyond the last set. The sets move up toward the head to make room at the foot for these groups. The next two sets repeat the figure until all the sets have had their turn.

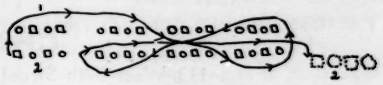
DIAG 6



DIAG 7

Figure 7 (Chain)

Meas. 1-8 (Played continuously)
All face the head forming two long lines ready for the Grand Chain. The leaders join right hands (Sets 1 and 2) and pass each other with a left hand to the next, etc. The lines follow the leader — all dancing in the Grand Right and Left, joining alternate hands in passing each other. Continue until all have reached their original places.



DIAG 8

Figure 8 (Follow the Leader)

Meas. 1-8 (Played continuously)
All join hands in one large circle except the leaders who place the free hand on hip. The leader of Set "2" leads the line in various patterns at whim to finish the dance.

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point of view by Herbert Ross and John Ward

(*Continued from page* 12)

in a ballet should not efface the minor actors . . .".

At the moment Don Jose commits his first murder in CARMEN, a wheel spins and turns quietly, casting ominous and prophetic shadows on the scene. How imaginative and poetic a conception; how much more direct than to interject further dance action at such a moment; how Noverre, who adored the theatre, would have applauded a theatrical effect so economical in means and so justified in the action of the ballet:

Petit's works are filled with flights such as these. Carmen appears suddenly from behind a bar and in her first sudden movements she appears to be showered with gold. You and I know now that she had sequins on her hair and shoulders. But who can forget that first magical impression it made upon the eye? How marvelously her aura and her personality become clear to us through this device. Carmen turns and seems to shake off drops of gold. We know all of Carmen we need to know and it has taken but a second to tell us. In her bedroom a caged bird chirps and flutters in the dawn, casting its shadows over the rumpled bed and the tawdry room. Another aspect of Carmen's character is revealed simply and directly. After a night with her lover, who is still lounging on the bed, the gypsy moves lazily and voluptuously to the innocent song of her caged pet.

These are not arbitrary theatrical effects by any means. They startle and touch us because they are real and close to the truth. They are based on direct observation of nature in much the same way that all artists of painting, sculpture, literature and acting return constantly to nature for refreshment, inspiration and truth in their quest for art.

There has been a constant clamour concerning the lack of movement and of invention in the actual dancing in Petit's ballets. It has been claimed that everything is sacrificed for theatrical effect. There is, of course, no doubt of the paramount importance of the theatre to Petit and his endeavours are all coloured by concern with the laws of theatre.

Here, however, we are so accustomed to seeing little of the contribution made by other arts to ballet that we are dazzled by the new world Petit has unveiled. There is a welcome relief from the paranoiac survey of groups brought on and off, cleverly or otherwise, from the technical and mechanical in design, no matter whether half the audience nearly dies of boredom of it (which even the ivory-towered elite have noticed in their infrequent moments of studying the audience rather than the dance design).

In the Roland Petit ballets, the integration of decor, costume, scenery, music, plot and dancing reveal the true worth of the ballet d'action, whether a certain section of American *taste* (this word is used respectfully, or course) is prepared to accept it or not.

It is no accident that a figure such as this appears in this post-war period. We are all products of our time and place. Petit is in a direct line within the artistic tradition of France and fortunately for him, he has

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received the financial and artistic encouragement which has permitted him to grow and develop.

Some of us here have simultaneously felt and rediscovered these truths as propounded by Noverre, and in our several ways have tried to apply them to our personal form of theatre dance. Martha Graham in her last work, EYE OF ANGUISH, endeavoured to bring theatre dance to a level of theatre and action she had hitherto not touched.

It is not chance that such artists have felt the necessity to change their direction. The currents that sweep art are international and often simultaneous.

The small intellectuals who sneer at Petit and any kind of ballet d'action forget in their misguided frenzy to receive the "communication" of the dance (to the brain) that the *eye* is the organ of reception. It is the eye which communicates to the head and not vice versa. Inhibited by the force of the tide of intellectual chi chi-ism (to coin a difficult phrase) they are fearful of enjoying what they see because the tide says the head comes before the eye (or the heart). What? Endure entertainment? Not while they still have the strength to search for a design.

Aristophanes and Moliere wrote comedies accessible to the people of their time but their talents elevated their *entertainments*, so that today our heritage is their art. Shakespeare wrote noble and serious tragedies, but his clowns have a propensity for pinching wenches on the rear. His art is not less when he deals with the porter than with Macbeth.

In the theatre, art must become entertainment or it is not theatrical art. It belongs elsewhere — perhaps in a museum or in a concert hall, but *not in a theatre.*

It is not, then, in the barren and sterile accomplishments dedicated to that small, special, mannered audience, so peculiar especially to New York, that an art can grow. By limiting its range and confining its public these arts can only eventually strangle themselves and die as they cut themselves off from the very life which nurtures and sustains all art — nature. All the sincerity, best intentions and profound subject matter and artificial stimulation by *their* public cannot save them. They are dead. Indeed they never lived — only seemed to do so through the talent and magnetism of certain exponents of their art.

point of view
by Doris Hering

(*Continued from page* 13)

LA CROQUEUSE DE DIAMANTS is one of those felicitous works whose color is not of the surface. One feels, rather, that it comes right straight out of the subject matter — out of the love that all of its creators must surely have for the City of Paris.

There are only good things to say about the other premiere of the evening — LES CHAISES MUSICALS (Musical Chairs). It is a compact work full of wit, style, and warmth. Based on the childhood game of musical chairs, the ballet consists of a series of bright

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ballroom dances composed in classic style by Georges Auric. They were set off by a curved wall of shaded crimson stripes punctuated with portholes and simple candelabra. This set by Georges Geffroy is particularly fine, for it creates an atmosphere without taking an inch away from the dancing space.

But this does not mean that the decoration was more interesting than the dancing. Mr. Petit devised a series of group dances diminishing from a sextet to a final solo that were inventive without being tricky and that had ease and flow and set off his piquant company in great style. The dancers, all of whom performed with a nice balance of individuality and group feeling, were Belinda Wright, Oleg Briansky, Elise Vallée, Daniel Arensky, Simone Mostovoy, and Wolfgang Brunner. Gabriel Houbard, Jack Claus, and Gregor Mondjian were in secondary roles as lackeys.

It's too bad that Mr. Petit's insane burlesque act, L'Oeuf A La Coque (The Boiled Egg) wasn't replaced by another ballet, too. Then the evening would have been complete. As it was, this trite concoction was given an undeservedly animated performance by the company with the suave and accomplished Colette Marchand at their head.

Miss Marchand has developed an interesting style for this dull role. Instead of executing its silly kicks and splits and grinds with the deadly earnestness of a burlesque performer, she wears a tongue-in-cheek expression that adds a satirical dimension.

Well, we've deferred as long as we can. We'll have to add a few words about the first program. It consisted of a distracted performance of L'Oeuf A La Coque; a Carmen completely drained of nuance in all but the title role; and the premiere of a new work, Les Forains (The Strolling Players).

Until October 24, the role of Carmen was danced by Colette Marchand, and for the last few days of its run, the part was entrusted to Renée Jeanmaire, its original tenant.. Miss Marchand's Carmen was a lady of sophistication and glittering glance. She lacked Miss Jeanmaire's earthiness and lust, but hers was, nonetheless, an interesting and valid conception of the character.

Les Forains was a big disappointment. The publicity photographs that preceded the arrival of this ballet seemed to indicate that it was a new twist on the eternal "laugh, clown, laugh" theme. Well, it wasn't. Its theme was just a sentimental nail on which to hang a hodge-podge of acrobatics and vaudeville shenanigans.

The ballet concerned a group of strolling circus performers who entered tired and shabby; put up their pitiful little stage; gave an animated performance; passed the hat to their on-stage audience; and when it remained empty, picked up their rags and ropes and sadly went on their way. As with all the Roland Petit ballets, there were sensitive little pantomimic details (for example) the lone girl returning for a cage of doves accidentally left behind). And the costumes, décor, and music by Christian Bérard and Henri Sauguet were picturesque. But the choreography lacked craftsmanship. Mr. Petit was satisfied to whip up some whirlwind turns, conventional acrobatics, and impersonations of freaks and call it a ballet.

The individual performances in Les Forains were enthusiastic and often impressive. We

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likeq especially Danielle Darmance's air of childlike innocence as she ground out her acrobatic feats; Jack Claus's clean cut manliness as the male acrobat; and talented Gordon Hamilton as the pathetically eager clown. But Mr. Petit as the magician had better take a few pointers from the Great Magidoff in Menotti's THE CONSUL.

But enough complaining! Let's just remember the real sentiment of LA CROQUEUSE DE DIAMANTS and forget the cheap sentiment of LES FORAINS. Let's remember the meaningful dances of LES CHAISES MUSICALES and forget the empty steps of L'OEUF A LA COQUE. In other words, let's remember the diamonds and forget the paste.

Other members of the company not already mentioned were Polajenko, Serge Perrault, Stanley Hall, Claudie Vivian, Mireille Lefebre, and Nina Bibikova. Jacques Bazire was in charge of the small orchestra.

•

ROSS-WARD BALLETS
Dance Theatre, YW-YMHA
New York City
October 14, 1950

Everyone who had seen Herbert Ross's CAPRICHOS last season rushed to the 92nd Street "Y" on October 14 to see a Choreographers' Workshop—sponsored program of "ballets d'action" by Mr. Ross and John Ward. But the rushing was in vain. For the brilliant characterization and directness that made CAPRICHOS a vivid theatre piece were virtually lost in the four new ballets.

Although Mr. Ross and Mr. Ward call their works "ballet d'action," what they turned out would probably not coincide with the good Chevalier de Noverre's views. For the Eighteenth Century master's concept of the "ballet d'action" was, among other things, one in which the expressive possibilities of ballet were explored to their fullest — where the story was told by danced action — where all vestiges of sterile, athletic ballet tricks were dropped — where the theme was either grave or at least palpable.

The best comtemporary examples of "ballet d'action" can be found among the works of Fokine and Tudor. The Ross-Ward works do not qualify. They are chi-chi lilttle sketches in which plot structure and dance structure are snowed under by clever costuming, tricky decor, dramatic lighting, and bizarre characterization. Because the creative approach is obviously from the outside inward, there is no central and motivating emotion around which the elements can cluster. They remain separate, isolated, and unbalanced. The emphasis is on effect to the detriment of substance.

The first ballet, THE THIEF WHO LOVED THE GHOST, had an original story loaded down with too much action and too many props. The story concerned the young ward of two aging and eccentric (to say the least) ballerinas, who was dressed as a ghost to frighten a thief out of his loot. This device resulted in romantic complications and ultimate rescue for the thief.

The opening segments of the little comedy, instead of adhering to the simple and rather ingratiating story line, became overly animated and cluttered with pure ballet interpolations.

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If these sections had been kept more peaceful, then the hectic chase which formed the climax of the ballet would have been an exciting surprise, rather than "more of same."

Mr. Ross, who never overplays, was sly and charming as the thief. Ilona Murai and Iona McKenzie made broad caricature of the two sisters. Marta Beckett played the ghost in more subdued vein.

A symbolic legend of Japan gave John Ward the idea for THE ROSE HOUSE. Visually and musically this story of two lovers separated by the overwhelming fragrance of roses was a delight. Mr. Ward chose perfect music by Ravel. The costumes were oriental in flavor without being literal. And the poetic decor with its diaphanous prologue curtain and changing Japanese prints, gave the whole a cloistered delicacy.

But the movement was a jarring element. Instead of being as evanescent as the lighted sparkler carried by the Stage Manager during the prologue, it was a gummy combination of ballet and "oriental" posturing.

The Commedia dell'Arte theme suggests a Puckish deftness in movement style, but Mr. Ross' PIERROT AND THE MOON was, instead, an unleashed combination of aimless animation and ballet padding. And it was too bad, for the theme of the ballet was gaily provocative . . . Pierrot teases the daughter of the Moon. When her father attempts to avenge her, Pierrot takes refuge in his own wife's bed. The Moon finds him and is about to decapitate him, when the Sun arrives and does away with the Moon.

The program's only bid for seriousness or at least irony was THE BLACK CAT, a free adaptation from the Poe tale. The ballet opened with a prologue in which all manner of chimera, witches, and phantoms hopped about. Their activities had little to do with what followed.

The second scene achieved that strange double exposure of evil and innocence characteristic of Poe. Mr. Ross as the husband, sat peeling and eating an apple, and Marta Beckett as the wife sat nearby and knitted. A slithering black cat (Ilona Murai) dominated the scene until the man struck at her and "accidentally" killed the wife. There was an interesting bit of pantomime as the husband stared as his wife's corpse and let the pieces of apple drop one by one from his mouth.

The third section was as loosely realized as the first. The phantoms and the cat so bedevilled the man that he hanged himself and was neatly slipped into a large two-doored chest already housing the wife.

Décor and costumes for the entire evening were entrusted to Mr. Ward, who is fertile and imaginative, but who has yet to learn to stay within the dimensions of the work he is designing. And along with Mr. Ross, he must also learn that good talent misguided is more tragic than none at all.

The evening's assortment of monsters, witches, corpses, wraithes, and pasty-faced females were entrusted to the hardworking and talented company consisting of Ilona Murai, Marta Beckett, Alice Temkin, Iona McKenzie, Dorothy Hill, Lorraine Ruess, Peggy Smithers, Raimonda Orselli, Joseph Stember, and Alfredo Corvino.

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a review

continued from page 10

ZADE, but even at its most shabby, it has a validity beyond much popularly accepted claptrap. When danced "for real" by such artists as **Danilova** and **Lindgren**, it is good theatre and good ballet. The Dance of the Odalisques remains a unique and highly attractive essay in feminine grace and it is being particularly well danced by **Sonia Taanila, Helena Seroy** and **Mary Haywood.**

Now that we've done penance for past sneers, we can consider the novelties.

Tatiana Chamie has choreographed PRIMA BALLERINA, a comedy placed in a ballet school and, logically, giving the dancers opportunities to knock out some balletics. There is a simple story of a prima ballerina (Danilova) who walks out on a company after slapping her careless partner (Franklin) and then returns to share honors with the successful understudy (Novak).

There are a number of familiar incidents — the rosin box ritual, the concerned mothers, the tardy pupil — and there should be a great many more to lift the ballet from its present sketchiness to a more filled-in picture. General audiences may not understand the subtleties of some ballet school manners and mores, but there is more fun in them than in the too slap-stick situation of having the boys double as ballet-girls' mothers. The same boys in neat grey knickers are much more satisfying when put through a class by ballet master **Duncan Noble.**

The Degas-like costumes by Karinska and Doboujinsky's vaulted foyer de la danse hint at 19th century France. The music is by Charles Lecocq.

Chauviré brought over from France Victor Gsovsky's NOCTURNE, complete with Balmain costumes designed and executed in the manner of French haute couture. The story of a card game between two gentlemen **(Oleg Tupine** and **Gerard Leavitt)** with a lovely lady as the stakes and a duel to enable the loser to take all is just an excuse for fine staging. **Yvette Chauviré** danced the lady with the lyric grace and simplicity that mark the great artist. The music is Mozart's Eine Kleine Nachtmuzik.

For the rest, it was a season of promotions and new roles, and with illness and injuries rampant in the company, there were many opportunities. Audiences groaned every night as substitutions for stars were announced, but there were compensations in the form of alert casts trying harder than ever to make good. There are a number of good new boys in the corps and several new girls about whom you wonder. Perhaps they are just as surprised.

La Mendola

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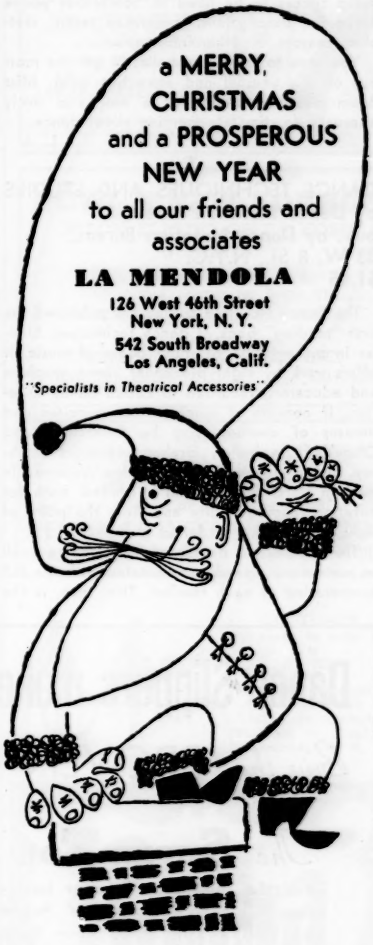

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books for the dancer's holiday

continued from page 9

B for Battement, C for Croisee, D for Divertissement, E for Echappee and so forth. Under each of these categories are pages of designated spaces to be filled in. Sometimes you're asked for descriptions, sometimes terms, sketches, reasons, or other information.

You have to know your ballet to get the most out of this unusual and attractive book. Miss Baum deserves credit for a new and lively approach to stimulate learning about dance.

L. J.

★

DANCE TECHNIQUES AND STUDIES
by Dance Notation Bureau
pub. by Dance Notation Bureau, 33 W. 8 St., N.Y.C.
$1.85

The Dance Notation Bureau has published the first "reading" book of dance techniques. Similar in presentation to study books of music, it offers work by eight prominent choreographers and educators, recorded in Laban dance notation. It consists of combination, exercises and phrases of choreography by Balanchine and Oboukhoff in ballet, Graham, Holm, Humphrey, Limon, Jan Veen and Charles Weidman in modern work. The material is graded, both for notation reading ability and from the point of view of difficulty in dance technique.

The choice and details of movement as well as metronome speed were notated with the full cooperation of each teacher. This, then, is the first accurate and undistorted published presentation of their works. Several complete dances of Balanchine, Weidman and others have been notated, but they are not generally available.

The book offers a wide variety of techniques in a permanent (and inexpensive) record for studies which might otherwise never be accessible to the reader. And it foreshadows the time when there will be reference libraries for the works of great teachers and choreographers.

John Martin, who has written the introduction, hails this book as a "notable event in the advance of dance literacy" and commends it for making available examples of great dance interest rather than arbitrary examples of notation for exercise reading purposes. We heartily agree.

L. J.

★

MOIRA SHEARER
by Pigeon Crowle
pub. by Faber & Faber, Ltd., Limited distributed by Pitman Publishing Co., N. Y.
$3.75

Biographies of famous ballerinas frequently lean toward sentiment and misty-eyed inaccuracy. But Pigeon Crowle's Moira Shearer is an excellent exception. Although he is writing about a beautiful young ballerina who has charmed millions in recent years, Mr. Crowle is remarkable balanced in his appraisal.

He is always sympathetic and never sentimental. In detail he presents Miss Shearer in a panorama in which tradition, the teachers and dancers about her, as well as the dance public are all part of the scene. And through the absorbing story there is the flavor of his subject's Scotch home, her studies and development in London, her travels and roles as a ballerina, as well as the charm of her gentle, but determined personality.

We see how her work with Legat, Massine, Karsavina and the wealth that Sadler's Wells offers, blend the young dancer into the great tradition of ballet. In the face of early recognition, European tours, her great success in RED SHOES, an increasing repertoire of starring roles, Moira Shearer counters with consistent hard work and humility. International star that she is, her goal is still ". . . to some day be a great dancer."

47 pages of fine dance photographs, in interesting variety, intensify the text.

L. J.

★

DANSE,
98 photographs by Serge Lido with English commentary by Irene Lidova
distributed by Rayelle Foreign Trade Service at $4.50

It may be a cliche that one photograph is worth a thousand words, but none other will suit a description of the ninety-eight photos of French, English and Russian dancers by Serge Lido, published under the title "Masques". This is the third of a series of four such albums by Lido, who, let us face it, has devised more astounding methods for the photographing of the dancer's anatomy than man ever dreamed of. Lido, for instance, adores the out-of-doors, rocks, sea and sky, and many of his dancers, are seen diversely patterned against a background of rugged out-doors with the Tour Eiffel, the friendly Seine, the majestic Notre Dame, or just clouds figuring largely. This album is, of course, not limited to scenic wonders, and contains many fine studies taken on stage and in rehearsal, at the Paris Opera, the Theatre Marigny, everybody's dressing room, places too numerous to mention but full of excitement and charm—and filled with the magic of such names as Massine, Jeanmaire, Shearer, Fonteyn, Chauvire, Toumanova, Amaya, Eglevsky, Hightower, Petit, Kalioujny, many others. Adorable are the petit "rats" of the Opera, crowding the barre in their classroom at the Paris Opera.

A real gift to have and to hold, this book can be secured from the Rayelle Foreign Trade Service. The volume costs $4.50.

H. D.

★

THE ART OF BALLET
by Audrey Williamson
pub. by The MacMillan Company, New York

Another little portal to the magic world of ballet, especially for the novice, this time by the British author, Audrey Williamson. Of course, it is only obvious that so much content cannot be squeezed between the covers of anything but a gargantuan book, but Miss Williamson tries, bravely and with no little grace. The contents are about equally divided between

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by Luigi Albertieri

This is the authoritative book on the basic positions, movements and exercises in ballet, carefully explained by a master, and copiously illustrated in clear line drawings.

Mr. John Martin, Dance Critic of the New York Times, says: "In these days when a return to the fundamentals of the ballet is essential if the potentialities of the art are to be realized, the book of Maestro Luigi Albertieri takes on even added importance. Pupil and protege of Cecchetti, he was the last of the great line of Italian ballet masters, and his word accordingly demands attention and respect."

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subjects such as Dancing and the Dancer, The Foundations of Choreography, Music and the Ballet, Function of the Designer, Classical Ballet, Modern Dance-Drama, Comedy in Ballet, Abstract Symphonic Ballet, and Other Frontiers.

Needless to say, the field encompassed is descriptive of the European. The many handsome half-tone plates of Russian, English and French dancers are quite delightful, to mention only one, that of the Rake's Progress, which is published in juxtaposition to an engraving of Hogarth's original.

All of this makes pleasant reading for the Christmas or any other holidays.

H. D.

★

GUIDE TO DANCE PERIODICALS volume 2 — 1936-1940 pub. by S. Yancey Belknap

The Guide to Dance Periodicals is exactly what its title says, a catalogue of authors, titles, and in some cases, subjects appearing in a number of dance periodicals published during the years 1936-1940, including such as American Dancer, Ballet, Dance Magazine, Dance News, Dance Observer, Educational Dancer, The London Dancing Times and Theatre Arts. This stupendous cataloguing work has been done by S. Yancey Belknap, who is also the publisher. The present volume, years 1936-40 is vol. 2 of a series of which vol. 1 (1941-46) has already been issued.

Needless to say, ownership of this guide will be a boon to those with any semblance of a dance library. Copies can be obtained from Miss Belknap at 520 West 114th Street, New York City.

H. D.

★

MODERN DANCE MANUAL Rhythmic Analysis Related to Movement by Margaret Small Mains pub. by Wm. C. Brown Company, Dubuque, Iowa at $1.25

The author of Modern Dance Manual has composed a small handbook for the teacher of modern dance who is searching for some enlightenment—and she has done so sensibly and factually. The contents deal with rhythmic analysis as related to movement, which is broken down into time and energy factors, and these subdivisions again to valuable analysis of tempo, note values, patterns, fundamental locomotor steps, rhythmic devices, etc.

There is an extended chapter on perception of rhythm and rhythmic problems. In fine, the book is totally descriptive of the problem which faces the teacher in class. It offers much material that can be adapted to suit the particular whimsies of the individual who teaches the subject. The book is illustrated.

Modern Dance Manual is published by Wm. C. Brown, Dubuque, Iowa and is priced at $1.25.

H. D.

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via the grapevine

continued from page 7

in SAN FRANCISCO . . .

With the Opera House here sold out, even to standing room fit only for a ninety pounder, Sadler's Wells triumphant two week season here has come to a close. the gamut of S. F. opinion seems to run like this.

Although the music and ensemble pageantry were magnificent on opening night, with Fonteyn in SLEEPING BEAUTY, the audience went home feeling a bit cool, after the colossal publicity build-up (some times a boomerang, no?); however, the picture reversed itself the following night when **Moira Shearer** appeared in the same part. Shearer was more appreciated by the majority. Everybody thought WEDDING BOUQUET the most terrific amusement in ballet, while CHECKMATE was pronounced a pleasing and flawlessly constructed ballet, if cold. The whole city loves **Ninette de Valois.** The fetes in her honour have been unceasing. It is generally felt that the perfection of detail, plus the integration between the arts in production, makes Sadler's Wells the huge success it really is.

Talley Beattey in a local performance here with his company in TROPICANA at the Berkeley Community Theatre held his audiences spellbound.

Sergei Temoff offered a program at the Russian Center consisting of good opera ballet entertainment. **Solana** stopped the show by her virtuosity.

Elena Imaz, well known to San Francisco, appeared at the Marines Memorial Theatre with her company, the International Dance Trio, delighting all. Her company consists of **Iona McKenzie** and **Wayne Lamb.**

The San Francisco Conservatory of Ballet, directed by **Merriem Lanova,** will hold a competition for 20 memorial scholarships, a panel of judges to be headed by **Alexandra Danilova.**

Ballet Russe de Monte Carlo is to open here November 20th for a single week's engagement.

Russell Hartley's exhibit of paintings of the Sadler's Wells company opened the same day as the Dance Archives exhibit at the Public Library. Thirty percent of Hartley's paintings sold the day the exhibit opened its doors.

Beatrice de Baltazar

•

in HOLLYWOOD . . .

At the Highland Playhouse **Adolph Bolm** has sponsored Fernando Wagner, professor of dramatic art at the University of Mexico and director of the Academia de la danza Mexicano, in lectures on Mexican folk dance and opera. At the same school **Philip Curci,** who previously worked with **Katherine Dunham,** is planning a recital of primitive, Afro-Cuban and modern dance.

Gene Kelly is choreographing as well as dancing the lead in M.G.M.'s AN AMERICAN IN PARIS. **Leslie Caron,** formerly with the Ballets des Champs Elysees, has the lead. Featured in a specialty number

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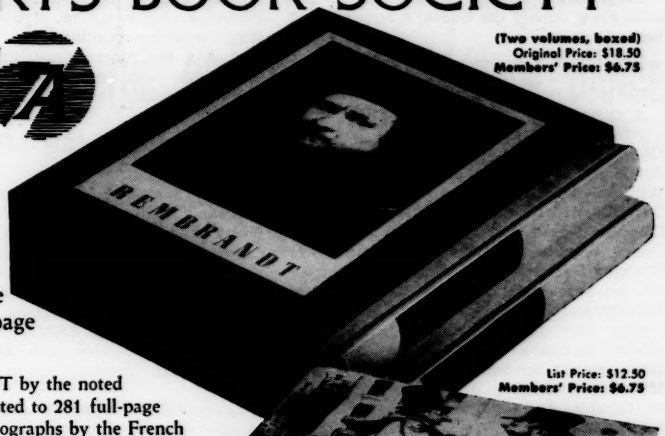

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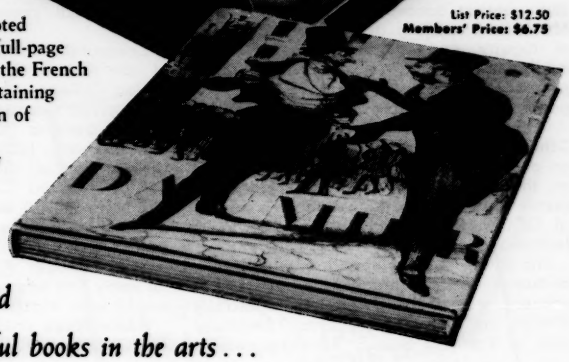

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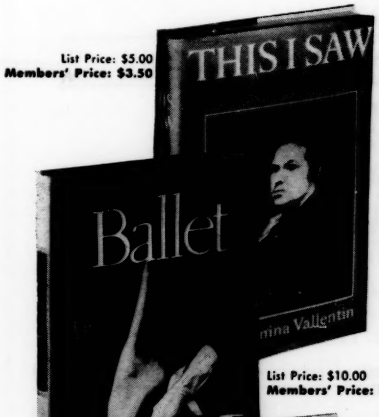

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with Kelly will be **Bill Chatham, Ernest Flatt, Dick Humphreys** and **Alex Romero.**

Beryl Grey was guest teacher for **Rozella Frey** during the Sadler's engagement here.

Ana Maria's Spanish Ballet appeared at the Philharmonic November 10th in a program of national dances.

A symposium on "Classical Ballet as a Contemporary Art" was held by the Council of Allied Artists at the Choinard Art Institute. Members of the panel were: **William Bowne,** chairman of the Art Department at UCLA, **Eugene Loring** and **Eleanor Brooks Pasternak,** formerly of the Dance Department of UCLA and of Lester Horton's Dance Theater. Discussion hinged on the relevance of ballet technique to the expression of modern ideas, Mr. Bowne urging that the technique is now outmoded because it represents discarded 18th century concepts of courtliness and Mr. Loring arguing that ballet's qualities of dignity and nobility are permanent attributes of human nature. Mrs. Pasternak pressed the necessity of dance forms capable of serious expression.

Cabaret Concerts, given by **Miriam Schiller** and **David Ahdar** have presented an evening of square dancing, with a talk on the subject by **John Wilcoxon** and a preview showing of Sam Koemer's musical, GOIN' AROUND, which has Carol Field featured as dancer.

The latter, a complete show with props, costumes and lighting effects but without scenery, was also presented by Operation Starlift, an organization flying theatrical acts to Fairfield Suisun Air Base, where shows are given to the wounded in hospital wards and also in the main terminal where troops embark for Far Eastern front. Performers give up to eighteen shows a day, working continuously for what is probably the most appreciative audience they have ever had. **Ivan Kirov** appeared with his group for an Operation Starlift event.

Selma Jeanne Cohen

•

in BOSTON . . .

Elena Sergeyeva has joined **Katherine Dickson's** Ballet School in Cambridge . . . **Libby Finn** (the Lee) of the Lee King Cole's Trio, is out of the hospital, but must rest until Spring, so **Herlaine Berley** will replace her when the Boston Dance League assists **John Lindquist,** the famous dance photographer. Lindquist will be one of added attractions the **Boston Dance Theatre** will present in its series, this year.

Congratulations go to **Ella Lukk,** head of the Dance Department at Bradford Junior College, for the wonderful "filed-day" given Greater Boston dancers. **Pearl Primus** gave a thrilling master class in the afternoon, followed by a dance symposium from all the colleges present, dinner in Bradford College beautiful dining hall, and closed the evening with a program given with **Jan Veen, Louisa Phillips, Ruth Sandholm** and the **Jan Veen Dancers,** if other colleges would follow the wonderful spirit and example of Ella Lukk, Boston would soon classify as a little New York.

Adele Hugo is doing the choreography for GYPSY BARON at Harvard College, using the Radcliffe College girls . . . **Johnny King** is the busiest male dancer in town, seen on practically every T. V. show in Boston . . . The Boston Dance Theatre opened its series with **Ted Shawn** and **Ella Lukk.** The full houses gave **Jan Veen,** its director, new hope and courage, the Bostonians are finally accepting dance as an art worth paying to see . . . **Jean Erdman** and her group are the second attraction on the series.

Charles Polk is acting with Arthur Treacher at the Brattle Theatre . . . **Jose Limon** and his wonderful company gave two beautiful performances at the Hancock Hall. THE MOOR'S PAVANNE has been almost the sole topic of conversation since the company left town . . . **Katrine Hooper's** exhibition of Dance Notation in the lobby of the Boston Dance Theatre was so successful (proof; nine new pupils) that it is to be held over for the next concert (of **Jean Leon Destine**) . . . Mr. Destine will teach a master class in the Center in conjunction with his appearance on the series.

Dorothy Koch is celebrating her 10th year as head of the Dance Department at Sargent College. **Liepinas** and **Babuskinaite** were a delight to watch; it was their first Boston appearance, but I am sure not their last.

Pauline Chellis from the Bouve School is regaining her health and will soon be back to open the new studio, when the Bouve School Building is completed at Tuft's College.

Eugene P. LeSieur

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